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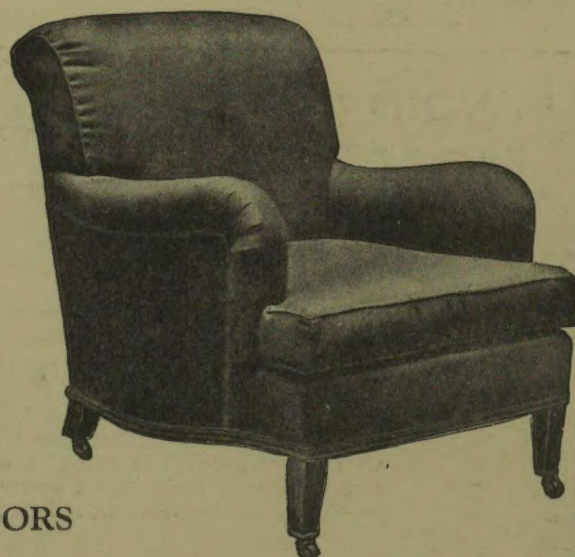
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SATURDAY, AUGUST 3, 1935.



THE EUROPEANISED NUCLEUS OF ABYSSINIA'S ARMY: A TRENCH MORTAR SECTION TRAINING NEAR ADDIS ABABA.

In one of two very interesting articles in "The Times," Colonel S. L. Cra'ster pointed out that it is difficult to estimate the strength of the Ethiopian Army or its military value. "The Emperor's Bodyguard is 3000 strong, consisting of picked young men, well armed and disciplined; and trained by Belgian instructors," he wrote. "Though it includes artillery, cavalry, and infantry, one hears nothing of engineers, and these, in such country, are most necessary if the Army is to be

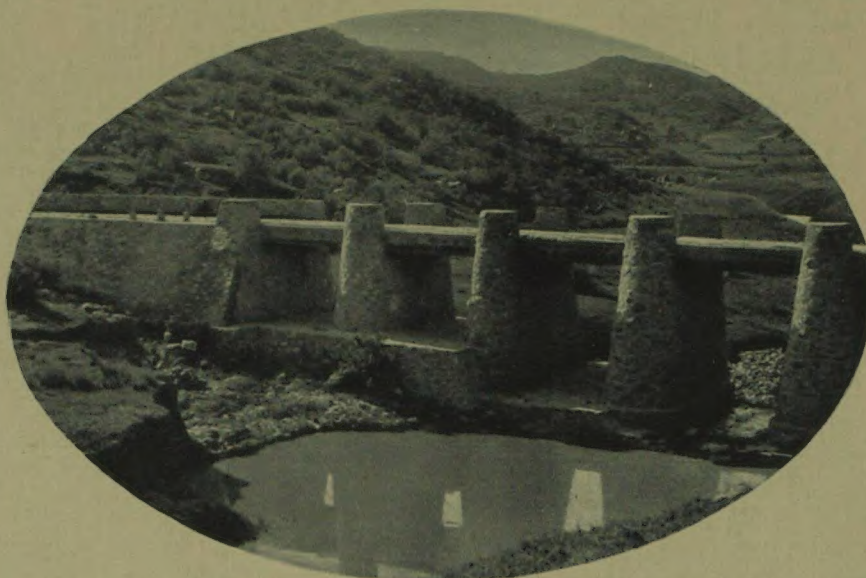
mobile and regularly supplied. Behind the Bodyguard are baronial quotas, which may total a strength of 200,000 or 300,000, and behind them again the *levée en masse*, which may produce 600,000 or 700,000, or even more men. But these two categories are undisciplined and unprovided with modern rifles. At close quarters they would fight well, but success could only be achieved by surprise, as happened at Adowa on March 1, 1896."



# ITALY'S EXPANSION: IN THE COLONY OF ERITREA, ON THE RED SEA COAST.



A BRITISH V.C.'S GRAVE AT SENAFE: THE BURIAL-PLACE OF A SOLDIER WHO WAS CARED FOR BY ITALIAN OFFICERS DURING HIS LAST ILLNESS ON THE RETURN FROM THE STORMING OF MAGDALA IN 1868.



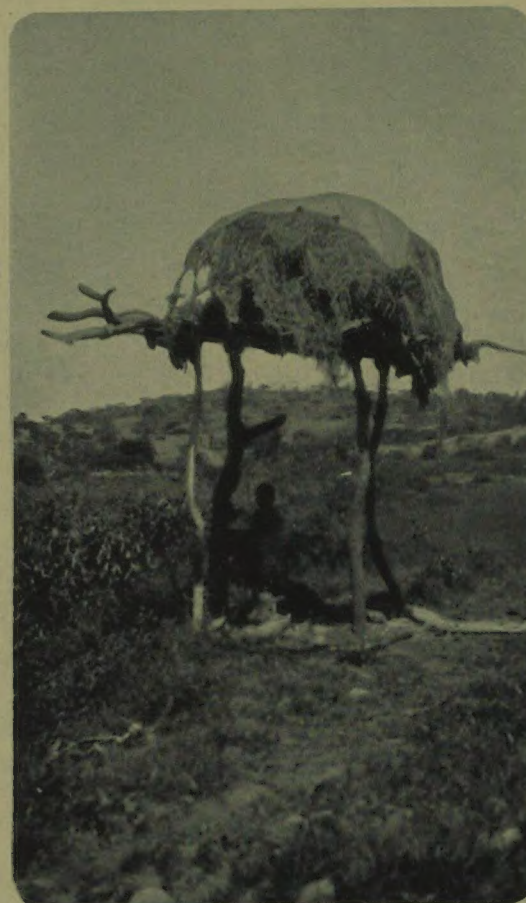
ON THE ROAD TO CHEREN, WHICH IS LINKED BY RAILWAY TO MASSAWAH, ERITREA'S PORT; TO ASMARA, THE SEAT OF GOVERNMENT; AND TO AGORDAT, WHENCE ANOTHER LINE—TO TESSENEI—IS BEING MADE.



A NATIVE CHURCH IN ASMARA; SHOWING THE ORNATE CROSS AND WALL-PAINTINGS.



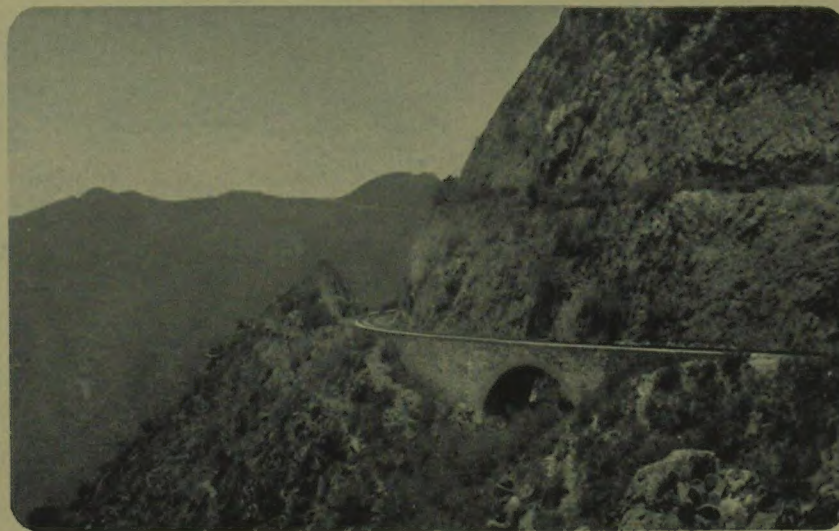
MAJOR ROBERTO CIMMARUTA, DEFENDER OF WAL WAL LAST YEAR DURING THE FIGHTING THAT LED TO THE ITALO-ABYSSINIAN DISPUTE.



A NATIVE HUT IN ERITREA; A "BUILDING" THAT SUGGESTS A CASE OF TREE-BURIAL.



ROAD AND RAIL: TYPICAL COUNTRY ON THE MASSAWAH-ASMARA LINE.



HEIGHTS OF ERITREA: ON THE MASSAWAH-ASMARA RAILWAY LINE.

In view of Italy's determination to expand colonially, it is interesting, before we deal with our pictures of Eritrea and Italian Somaliland, to recall two recent statements. Speaking on Foreign Affairs in the House of Commons on July 11, Sir Samuel Hoare, the Foreign Secretary, said: "I should like to make it clear that we have always understood and well understand Italy's desire for overseas expansion. Indeed, we have in the past done our best to show our sympathy with Italian aspirations in a practical way. In 1925 we ceded Jubaland to Italy. . . . We admit the need for Italian expansion. We admit again the justice of some of the criticisms that have been made against the Abyssinian

Government. But are the facts that Italy needs expansion and that complaints are made against the Abyssinian Government sufficient cause for plunging into a war?" A few days later, the Rome correspondent of "The Times" wrote: "The essential point in her [Italy's] eyes is that her position in Abyssinia shall be such as to remove once for all the menace which is said to be threatening the existence of her East African colonies and at the same time to enable her to find an outlet for her surplus population, a market for her industrial and economic expansion, and a field for that civilising mission which is regarded as the due of Fascist Italy." For the rest, let it be added that, according to the latest "Statesman's

[Continued opposite.



## ITALY'S EXPANSION: TROOPS AND TYPES IN ERITREA AND ITALIAN SOMALILAND.



ON THE RAILWAY FROM MASSAWAH UP TO ASMARA, THE HILL STATION AND CAPITAL OF ERITREA: A WAYSIDE STATION SOME FIVE THOUSAND FEET ABOVE SEA-LEVEL; WITH A MOTOR RAIL-CAR SEEN IN THE CENTRE.



MEN OF ITALY'S COLOURED FORCES IN ERITREA: ASKARIS TRAVELLING IN A TRUCK ON THE RAILWAY BETWEEN MASSAWAH AND ASMARA, WHERE GENERAL DE BONO, THE ITALIAN C-IN-C. IN EAST AFRICA, HAS HIS HEADQUARTERS.



IN ITALIAN SOMALILAND, THE COLONY ON WHOSE UNCERTAIN FRONTIER SERIOUS FRICTION FIRST OCCURRED BETWEEN ITALIANS AND ABYSSINIANS LAST DECEMBER: A FANTASIA OF THE EILE PEOPLE AT BUR EIBI; INCLUDING CHARACTERISTIC DANCES, CHANTS, AND YELLS.

*Continued.*

Year-Book," the military force maintained in Eritrea by Italy in 1934 was 98 officers, 111 non-commissioned officers, and about 3500 native troops, exclusive of the police force. Its present strength none but the Italians can say; but it has been growing with great rapidity ever since the Wal Wal incident. As to the Colony itself, the coast-line is about 670 miles; the total area is about 45,754 square miles, and the population at the time of the 1931 census was 621,621, inclusive



NATIVE LIFE IN ITALIAN SOMALILAND: A GIRL, WITH A VOLUMINOUS SKIRT AND BARE HEAD, WATCHING A DROVE OF CATTLE.



A SOMALI BEAUTY: A LADY OF THE EILE PEOPLE OF MOST PREPOSSESSING APPEARANCE, WEARING BARBARIC-LOOKING ORNAMENTS IN THE SHAPE OF BRACELETS AND COLLARS.

of 4565 Italians. Italian Somaliland, which extends along the east coast of Africa from British Somaliland to Dik's Head, Kenya Colony, has an area of some 194,000 square miles and a population (1931) of 1,010,815 (1630 Italians and 28 other Europeans). In 1932 the military force there consisted of 123 Italian officers, 73 non-commissioned officers, and 3047 (coloured) men. A Flying Corps was added not long ago; and again, of course, the present Italian strength is a secret.





By G. K. CHESTERTON.

THAT poet and patriot, generally known to the public as "Æ," whose recent death must have been lamented by hundreds who knew him, as well as by millions who merely admired him, wrote one particular line of poetry that may well haunt anybody who has begun to understand the very peculiar problem of our own day. He was, of course, an interesting man in a great many other ways; and in none more than the fact that those who might have expected him to be merely vague and visionary, or even thought him in his poetry rather too poetical, soon discovered that in some very practical matters he was very practical. There was something in him that recalled William Morris, whose broad and robust masculinity puzzled many who associated a mediævalist only with the thin figures of angular and ascetic saints. Almost in the real Roman sense of the word he was jovial; and his beard was like the beard of Jove. But there was a sharper contrast, which was practical in the sense of political. Just as Morris showed that a man must be a man in order to be a craftsman; so Russell had to work almost as hard as a peasant merely to maintain a political campaign about the peasantry. This mystic was most trusted not about mystical but about material things. Many admired his poetry, and much of it was really admirable; but in a sense, every song that he wrote had the same refrain as the parody in Calverley: "Butter and eggs and a pound of cheese." To his own country especially he came nearest, not by his mythological skies, but by his really utilitarian landscape; and many who would not have troubled about the half-theosophic assurance, "In the great ancestral spheres, waits the throne for you," did trouble very much, as he troubled very much, about the other sort of assurance, "In the great ancestral shires, waits the farm for you." But he wrote one line which seems to me to sound a note of deeper things, and chiefly recalls him to me in considering the present extraordinary condition of the earth: "I begin by the grass to be bound again to the Lord."

There is something in those words that is felt at all the great turning-points of history; a notion of beginning all over again; of beginning at the other end; and especially of beginning in the lowest place. So men felt in the last toppling triumph of the Roman Empire, when the eagles soared higher and higher as if to meet the eagle of Jupiter; and the Emperors turned into gods and were raised on higher and higher columns to be worshipped by all the peoples of the planet. And then men began gradually to realise that something else, something strange, something utterly different, had quickened in the deep cracks of the earth under their very feet; and the new god came out of the cave and the new men out of the catacombs. There is a sort of surprise at all such

moments of history; like the military surprise when an advancing army finds the enemy on its rear, or the topographical surprise when the traveller in the fog finds he is walking towards the place he meant to leave behind. I do not myself believe that, in the case of the modern fog of bewilderment, any full discovery has yet been made; or any alternative angle of adventure or attack made itself really clear as yet. I do not believe for a moment, for instance, that Communism is any such alternative. It is not really an adventure apart from Capitalism; it is not really an attack on Capitalism. It is merely a desperate proposal to use the existing accumulation and concentration of Capitalism in a sort of rough collective fashion, as in the case of martial law; the way in

ambition; from the newspaper competition about growing the giant tulip or tallest hollyhock; from the particular sort of credulity that has come back to believing in the beanstalk while knowing nothing about beans.

Those who scoff at this as a neglect of new things, and a mere romantic return to old things, do not even see the riddle, let alone the answer. Living in a world that worships swiftness and success no longer means living in a world of new things. Rather it means living in a world of old things; of things that very swiftly grow old. The actual sensation of novelty lasts for a much shorter time than it does in a world where there are fewer sensations. People are not taught and trained to prolong and enjoy their own sense

of wonder, even at novelties. They are only trained to tire of things quickly; and then boast that their life goes by very quick. Moreover, this sort of newness is inevitably accompanied by narrowness. Things do not move so swiftly as that, unless they move in a groove. There are many concrete and highly comic cases, in which this paradox has become a paralysis. For instance, the speeding-up of the manufacture and extension of machinery has actually led to a slowing-down of invention and innovation in the science of machinery. The go-getter who was first in the field and swept all the grass off it to build a hundred factories, all of one pattern for one product, does actually in fact block the path of new men and new methods, every bit as much as if his factory were a feudal castle. His plant is

planted there to do certain things; it cannot do anything else; and it will not allow anybody else to do anything else. We shall be tired of his novelties a long time before his plant is tired of turning them out. Tested by the tale of the fairy beanstalk, indeed, his plant is a plant indeed.

But this is only one trivial instance out of many to illustrate the very strange sort of tangle into which all the luxuriant growth of recent novelties has tied itself; a very impenetrable jungle of beanstalks. To cut our way through it, is to cut down some of the tallest growths, whether metaphorically or materially; in truth, though my use of the phrase is metaphorical, its actual application at this moment is very material. We live in a time of huge harvests being turned into huge bonfires, merely to make a clearance; and that alone would prove the paradox that a big thing like a bumper harvest is now no substitute for an old thing like a harvest-home. Even the old rustic phrase now embodies the compact contradiction. It is too easy to get the harvest and too difficult to get it home. But a harvest, even a huge harvest, is by definition the end of a process; and we have to consider the beginning and go back to wherever things begin. We have to consider seed-time; and a seed can be very small.



READY TO RECEIVE A PARTY OF EUROPEANS IN ADDIS ABABA: THE EMPEROR HAILE SILASSIE I. OF ABYSSINIA.

The Emperor of Abyssinia (Ethiopia) was born on July 17, 1891; was crowned King (Negus) in October 1928; and was proclaimed Emperor in April 1930, after the death of the Empress Zauditu. He was crowned Emperor in the November of the same year. He proclaimed a Constitution on July 16, 1931; but the first Parliament was not opened until November 2, 1934.

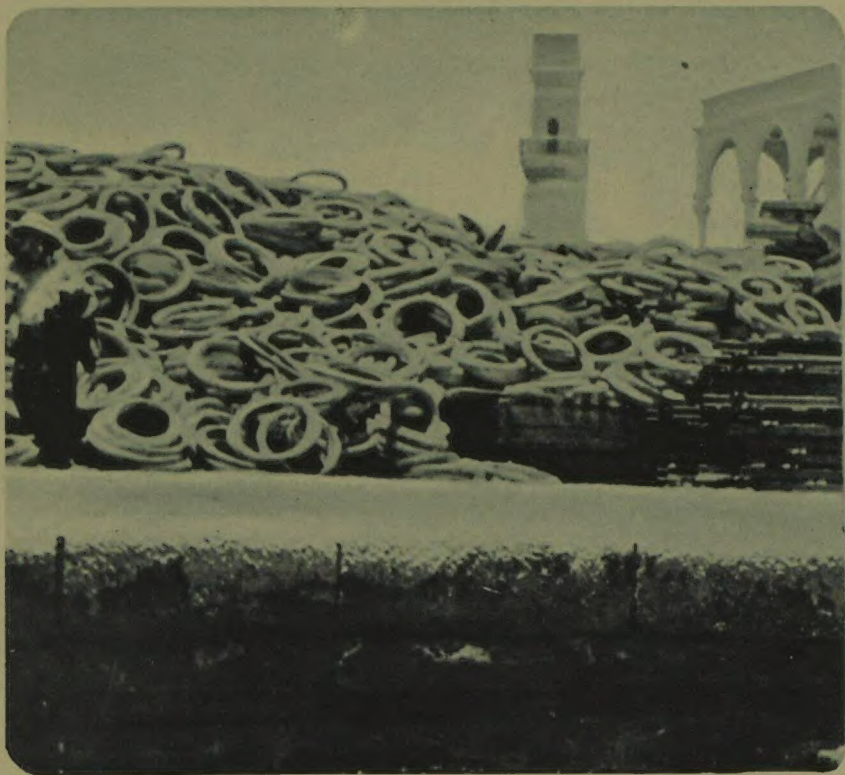
Reproduced from the film, "Abyssinia," by Courtesy of the Wardour Film Company.

which stores might be used in a famine or in a siege. It continues the mood and mind of the modern industrial system as it already exists in all the industrial countries. It has quite as much of the materialism; and even more of the militarism. Communism is merely the child and heir of Capitalism; and nobody knew it better than Karl Marx.

But the sort of change of which I am thinking will not merely go a little further, or go a lot further; it will start somewhere else. It will probably start with something quite simple; perhaps with something quite local; perhaps with something generally regarded as quite low. It will begin by the grass to be bound again to the Lord. And grass is a convenient metaphor in many ways, because it is something always downtrodden and yet something never destroyed; as when the old Irish national song made it a symbol of the wearing of the green: "When laws can stay the blades of grass from growing where they grow." It is convenient as a type of the far-flung fellowship of equals and natural companions; as when Walt Whitman symbolised the ideal side of democracy under the title of Leaves of Grass. But above all, it represents a return to something as remote as possible from the advertising sort of



## ITALIAN MILITARY ACTIVITY IN ERITREA.



AT MASSAWAH, THE PORT OF ERITREA, "A COLOSSAL CONCENTRATION CAMP OF THE ITALIAN FORCES" IN EAST AFRICA: TYRES FOR MILITARY TRANSPORT VEHICLES HEAPED UP ON THE QUAY.



ANOTHER SIGN OF THE MILITARY ACTIVITY IN THE ITALIAN COLONY OF ERITREA: PILES OF CORRUGATED IRON SHEETS ON THE QUAY AT MASSAWAH—A DETAIL OF THE MASSED WAR MATERIAL.



BARBED-WIRE AND PICKETS FOR IT: WAR MATERIAL MASSED AT THE PORT OF MASSAWAH, WHOSE HARBOUR IS CONGESTED WITH TROOP-SHIPS, HEAVILY LADEN CARGO-BOATS, AND MEN-OF-WAR.

As we write, Italy is continuing to mass war material in her East African colonies and fresh troops are constantly being added to the thousands already there. Martial fervour, indeed, is evident wherever there are Italians. One recent sign of it was the report made by the Secretary General of the Fascist groups abroad that 10,042 Italians living abroad had volunteered for service in East Africa. As to Massawah, our readers will recall that Mr. R. T. Roman, writing in our last issue, described that port as a colossal concentration camp of the Italian forces, and the harbour as congested with liners turned into troop-ships, cargo-boats and men-of-war. He added: "The long quay was piled house-high with stacks of war material. There were timber for barracks, ready made in sections for erecting; screw pickets and barbed wire, material for a light railway, food-stuffs of every description, arms and munitions, vast quantities of road materials, cement and tar, corrugated iron, ambulances, motor-lorries, and a hundred other accoutrements of war. The steamer next to ours was unshipping mules."

## ABYSSINIAN GUARDS' MILITARY ACTIVITY.

On our front page we quote Colonel S. L. Cra'ster on Abyssinia's fighting forces. Dealing with the same subject, the current "Statesman's Year-Book" says: "The Abyssinian Army in the field consists of two main parts. The standing army composes the nucleus, and the remainder of the forces are drawn from the chiefs and their retainers summoned in time of war, a sort of militia. Besides the above, a varying number of irregulars join the army on the outbreak of war, every man, except the priests, being an actual or potential soldier." It need hardly be added that there is great military activity in the country at the moment. The Emperor reviews troops frequently, and intensive training is the rule. On July 28, 5700 newly-arrived men were feasted by their ruler. All had rifles (the greater number of them out of date—Lebel and Gras), and every other man had a cartridge belt of ammunition of doubtful quality. When they left Addis Ababa they were in khaki; had been provided with better ammunition; and went on their way singing patriotic war songs.



MEN OF THE EMPEROR'S BODYGUARD AND POLICE BUILDING A BRIDGE AT ADDIS ABABA: MILITARY CONSTRUCTIONAL WORK CARRIED OUT TO THE ACCOMPANIMENT OF MUCH TALK AND WHISTLE-BLOWING.



EUROPEAN INSTRUCTION DISREGARDED! MEN OF THE EMPEROR'S BODYGUARD WITH THEIR RIFLES—THREE OF THEM RESTING THE MUZZLES ON THE GROUND; WHILE THE OTHERS CLEAN THEIR WEAPONS.



A UNIT OF THE EMPEROR'S BODYGUARD, THE ONLY REALLY EUROPEANISED TROOPS—YOUNG PICKED MEN, WELL ARMED, DISCIPLINED, AND TRAINED: A MULE MOUNTAIN-BATTERY ON THE MARCH NEAR THE CAPITAL.





THE PRINCE OF WALES OPENING A NEW ROAD IN GUERNSEY, WHICH HE DID BY CUTTING A RIBBON WITH GOLDEN SCISSORS: HIS ROYAL HIGHNESS NAMING THE ROAD, WHICH WAS CONSTRUCTED BY UNEMPLOYED, "LE VAL DES TERRES."



ELIZABETH COLLEGE, THE PUBLIC SCHOOL OF GUERNSEY: THE PRINCE OF WALES, ACCOMPANIED BY THE LIEUTENANT-GOVERNOR, INSPECTING THE O.T.C. IN THE COURSE OF HIS TWO-DAY VISIT TO THE CHANNEL ISLANDS.



THE LUNCHEON PARTY AT GOVERNMENT HOUSE, GUERNSEY: THE PRINCE, IN NAVAL UNIFORM, SEATED BETWEEN THE LIEUTENANT-GOVERNOR AND HIS WIFE (MAJOR-GENERAL AND MRS. E. N. BROADBENT).

For the first time for three hundred years an heir to the Throne of England visited Jersey when, on the morning of July 23, the Prince of Wales arrived there in the destroyer "Faulknor." He had intended to fly, but went by sea because of fog. The primary object of his visit to Jersey was to open the Howard Hall at Victoria College, presented by Mr. T. B. F. Davis, the owner of the schooner "Westward." In memory of his son Howard, who was killed in the War, and to unveil the portrait of the King executed by Mr. John St. Heller Lander, the Jersey-born artist. This

## THE FIRST VISIT TO JERSEY FOR THREE HUNDRED YEARS:



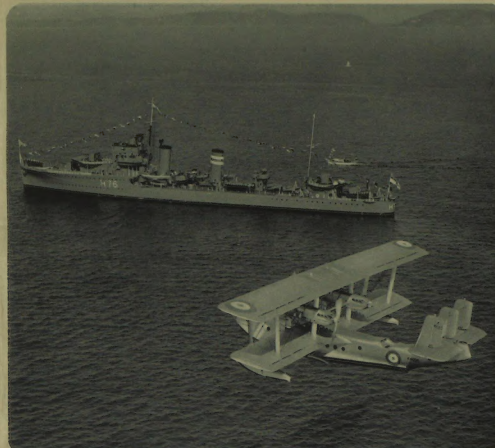
THE NEW ROAD IN GUERNSEY, LINED BY SIX THOUSAND CHEERING SCHOOL CHILDREN: THE PRINCE AFTER PERFORMING THE OPENING CEREMONY BENEATH THE ARCH OF GREENERY ADORNED WITH HIS MOTTO, "ICH DIEN."



THE PRINCE PLACES A WREATH OF FLANDERS POPPIES ON THE GUERNSEY WAR MEMORIAL—THE APPROACH LINED WITH MEN OF THE BRITISH LEGION AND LES ANCIENS COMBATTANTS, WITH MANY OF WHOM THE PRINCE SPOKE.

picture, the original of seven painted by Mr. Lander, was also presented by Mr. Davis. The Prince was accorded an extraordinary welcome by the islanders on his arrival. The streets were brilliantly decorated and cheering crowds lined his route. The Prince came ashore in naval uniform and was greeted by the Lieutenant-Governor, Major-General H. de C. Martell. The next day, after the Prince had spent the night aboard the "Faulknor," an equally enthusiastic welcome was given him at Guernsey, which he was also visiting for the first time. There he opened a new road

## OF AN HEIR TO THE BRITISH THRONE THE PRINCE IN THE CHANNEL ISLANDS.



THE PRINCE'S TWO MODES OF TRANSPORT: THE R.A.F. FLYING-BOAT LEAVING TO TAKE HIM HOME AND FLYING OVER THE DESTROYER "FAULKNOR," IN WHICH HE MADE THE OUTWARD JOURNEY TO THE CHANNEL ISLANDS.



A PORTRAIT OF HIS MAJESTY UNVEILED AT VICTORIA COLLEGE, JERSEY: THE PRINCE SPEAKING BENEATH THE PICTURE, THE ORIGINAL OF THE SEVEN PAINTED BY MR. JOHN ST. HELLER LANDER, THE JERSEY-BORN ARTIST.

which had been cut by the unemployed down the steep slope to the sea front, and there he also unveiled a portrait of the King. He opened the road by cutting with a pair of golden scissors a ribbon stretched under an arch of greenery, and named it "Le Val des Terres." In answering the address of welcome pronounced by the Lieutenant-Governor of Guernsey (Major-General E. N. Broadbent), the Prince expressed his pleasure that his long-delayed visit to the island should have taken place in Jubilee year. He referred to Guernsey's ancient loyalty to the Crown,



SCHOOLBOYS OF VICTORIA COLLEGE, JERSEY, CHEERING THE PRINCE, WHO ASKED THAT THEY MIGHT HAVE A HOLIDAY: HIS ROYAL HIGHNESS, ON HIS FIRST VISIT TO THE ISLAND, INSPECTING THE SCHOOL.



THE GUERNSEY FARMERS' SHOW AT SAUMAREZ PARK: THE PRINCE PRESENTING THE CUP FOR THE BEST MILKING COW TO LA DAME DE SERK (MRS. HATHAWAY), THE HEREDITARY RULER OF SARK.

which was so signally reaffirmed in the Jubilee celebrations. After fulfilling various other engagements, the Prince left in the evening by air. He flew the first part of the journey to Calshot in an R.A.F. flying-boat, a second machine carrying his baggage, then went by fast motor-boat to Hamble, and from there flew in his private aeroplane to Sunningdale. After changing at Farnborough, he motored to London, and attended the jubilee performance of the Ballets Russes at the Royal Opera House, Covent Garden, arriving soon after the first interval.





## THE WORLD OF SCIENCE.



### JACK AND THE BEAN-STALK.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT was my good fortune not to be born an infant prodigy. Hence my critical faculties lay dormant, so that the fairy tales read to me in the nursery gave me delicious thrills! I can remember most of



1. THE BROAD-BEAN AS A SEEDLING: A PHOTOGRAPH SHOWING THE STEM AND ROOT EMERGING FROM THE PAIR OF SEED-LEAVES ENCLOSED WITHIN AN OUTER COAT.

The seed-leaves of the bean provide the nourishment for the growing plant until its leaves can form chlorophyll, by which time the seed leaves have been entirely absorbed. At this stage the reduced size of the "bean" is noticeable.

them, and still with pleasure, to-day. One of them, vividly describing the prowess of the small boy "Jack and the Beanstalk," held a high place in my esteem. It will be remembered that one night he planted a bean; in the morning it had grown into a great tree, with a castle amid its upper branches. Being a boy of no ordinary merit, and eager for adventure, he forthwith climbed that tree, gained admittance to the castle, slew the giant who lived there, and came away with rich booty, the nature of which, to my sorrow, I forget.

That was "some bean"! But my knowledge of botany, which has come to me in riper years, tells me not only that there are no beans which attain to the size of forest trees, but if there were they would require, not a matter of eight hours or so to attain to their full growth, but well-nigh as many hundred years! And for those of us who enjoy watching things grow, this is a matter which fills us with satisfaction. But there is no element of "hustle" in this growth, and the same is true of the changes which accompany it. From the new-born infant to extreme old age there was never any day, or week, or year, when we could distinguish changes in any feature between to-day and yesterday. Shakespeare's "Seven Ages of Man" are so many stages of what has been.

How gradual, and imperceptible, is this process of growth has just been borne in on me in the course of an attempt I have been making to mark the stages of growth in a broad bean. By means of elaborate and costly apparatus, and an expenditure of more time than was at my disposal, I might have secured a tolerably accurate record of my three experimental beans. But this record, even then, would have needed the speeding-up on a cinematograph film of the changes to be registered, to make them really apparent.

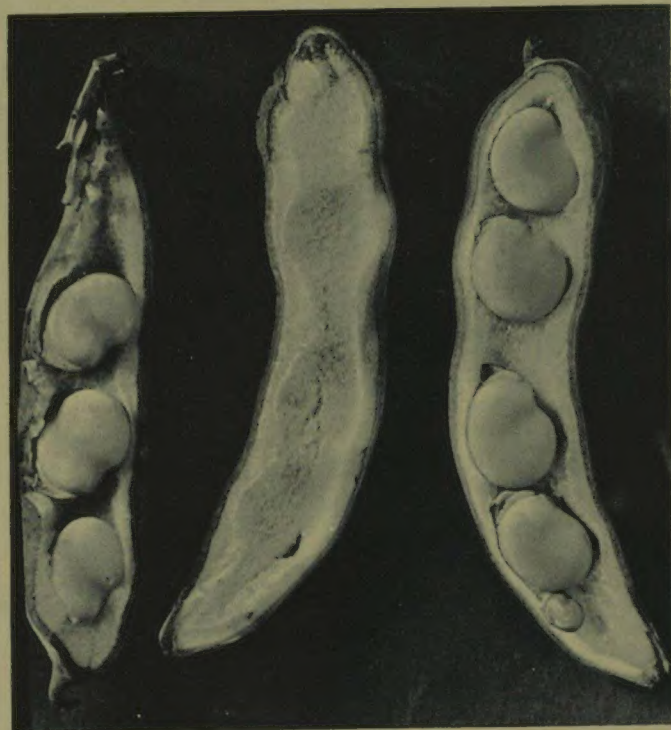
From the time of planting until they began to break through the surface of the ground it took thirty-five days. But this

is not the real measure of their period of growth, for the seed was put in dry: and it would take some days for the seed-coats to allow the passage of moisture, and the start of that mysterious process which we call "germination." Within that seed-coat were a pair of dry plates, closely pressed together and attached at their bases. These were the "cotyledons" or "seed-leaves," which had a tremendously important part to play, for they were stored with the material for the nourishment and development of the tiny germ, hidden between that base of attachment joining the two seed-leaves. As they slowly absorbed moisture from the soil, they started the awakening into life of the embryo. Precisely how, and when, who can say? But presently this embryo burst the seed-coat, to send, upwards a tiny stalk, and downwards a tiny root. The substances of which this embryo is formed, so far as analysis can show, are uniform in character, yet it is clear that they differ in no uncertain way, as is made manifest by this root, which starts to go deeper into the earth, and the stem which starts to rise above it. The processes of growth, for some weeks, are sustained by drawing on the food-supply stored up in the seed-leaves, and not until some time after true leaves appear on the stem is the whole of the material stored in the seed-leaves used up. A point of some small interest is attached to the way in which I sowed my seeds. That with the "hilum" downwards—the scar of attachment in the pod—sent the stem straight up, and the root straight down. When the seed was placed on its side the rootlet had first to grow outwards, across the stem and then downwards, thus expending a little more energy.

In two months from the time of breaking through the ground they were showing the first opening flowers, and six weeks later beans were gathered for the table; just over three months from the date of the break through the soil. This may be taken as the average life of the plant, which must be extended a week or so longer to allow the ripening of the seed, supposing it were wanted for next year's sowing. There was, however, another noteworthy feature about this rate of growth which puzzles me not a little. The appearance of the young plants through

the ground was by no means perfectly timed. There were many gaps in the rows at first, as if the seeds had failed. But in nearly every case the laggards at last put in an appearance. What can be the reason of this irregularity in development?

When we come to compare the broad with the runner and the kidney bean, many striking differences are noticed, but which are by no means so easily accounted for. The two last are grown for the sake of the fleshy pod, the broad-bean for the sake of its seeds; though if cooked when small these pods furnish a very delicate dish. Later they become filled with a mass of delicate threads, resembling cotton-



2. A SEED-POD OF THE BROAD-BEAN OPENED TO SHOW THE SEEDS: THE POD CUT AWAY TO SHOW THE ATTACHMENT OF THE BEAN TO THE STALK (LEFT); THE GLISTENING COTTON-WOOL-LIKE SUBSTANCE IN WHICH THE BEANS REST (CENTRE); AND THE COMPLETE HALF-POD.

wool, in which the seeds are embedded, as is shown in Fig. 2. The differences in the arrangement of these pods on the flower-stalk, and the colours of the flowers themselves, are strikingly apparent in the broad and the runner bean. In the first-named the flowers are white, with a large black spot on each side of the keel; in some cases the white is slightly tinged with violet; in the last they are of a bright scarlet, hence their common name of "scarlet runner."

When it first occurred to me that the broad-bean would make an interesting theme for this page, I had it in mind to dwell at length on this matter of the flowers, and the vastly different habit of growth which leaps to the eyes in comparing the two plants. But I wanted to trace the history of the origin, and development, of these two since they became cultivated plants. I now find that this task will be a long and laborious one, for it certainly began many thousands of years before there were any written records. Peas and beans, with wheat, barley, and oats, were cultivated by the old lake-dwellers of Switzerland, and elsewhere, during the Neolithic and Bronze Ages. The beans of those days were probably much like our horse-beans. We may be pretty sure, however, that then, as now, the best varieties of their time were sought, and it is by this process of "selection" that the improvement of any given stock is secured. But these ancient gardeners, the pioneers, had almost everything to learn as touching the best time for sowing, and the most suitable sites and soils. Were they as much troubled as we are by that pest of the broad-bean, the black aphid? Probably not, for this has, almost certainly, assumed the proportions of a pest only during the last hundred years or so, after cultivation had enabled them to become, so to speak, rooted in the soil.

The history of the origin of some of our garden vegetables is fairly well known, and I hope to say something on this theme when I have completed my investigations.

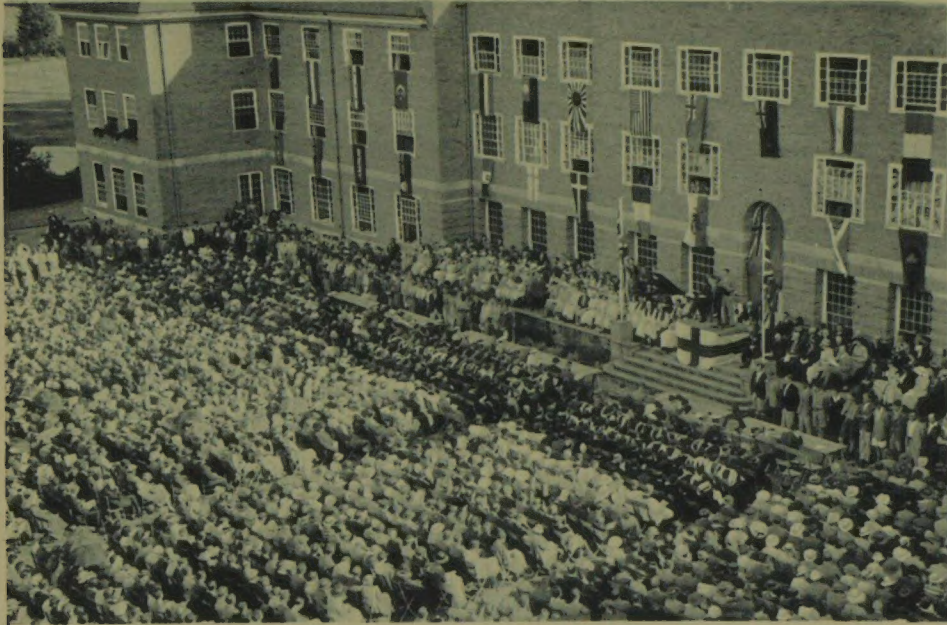


3. THE FLOWERS OF THE BROAD-BEAN; SHOWING THE WHITE LEAVES AND THE BLACK SPOT ON EACH SIDE OF THE KEEL.

Photograph by A. W. Haggis, F.L.S.



## RECENT EVENTS IN PICTURES: HAPPENINGS AT HOME AND ABROAD.



THE OXFORD GROUP MASS-DEMONSTRATION AT OXFORD:  
THE SCENE IN LADY MARGARET HALL GARDEN, WHERE FIVE  
THOUSAND PEOPLE ASSEMBLED FOR A SERVICE.

The concluding service of the Group Movement conference was held on July 28, in the garden of Lady Margaret Hall, Oxford. Over 5000 people were present; including representatives of forty nations. Dr. Frank Buchman the leader of the movement, gave an address. The Marquess of Salisbury, and the Metropolitan of India were present, and those who spoke included the Bishop of Hankow, and Lady Gowers and a London unemployed man, Mr. Jack Mills.



MASTERPIECE OF THE WEEK AT THE VICTORIA AND  
ALBERT MUSEUM: AN EIGHTEENTH-CENTURY MAHOGANY  
WRITING-TABLE.

In Hepplewhite's Guide (1788), secretares of this kind are called "tambour writing-tables," in allusion to the roll-top enclosing the drawers and pigeon-holes, and are stated to be "very convenient . . . answering all the uses of the desk, with a much lighter appearance." For simplicity combined with elegance, this type has never been surpassed.



A DICTATOR IN A GRIM MOOD: SIGNOR MUSSOLINI TAKING  
THE SALUTE AT A MARCH-PAST OF CADETS AT FORLI.

Signor Mussolini, who has recently been staying at his fortress retreat at Rocca Camminata, on the Adriatic, still found time to spare to encourage the military spirit of his people. He is here seen taking the salute on a dummy tank on the occasion on which he reviewed 3000 cadets in a training camp at Forli (a town in the Romagna, not far from Ravenna) and witnessed an impressive march past.



HONOURING THE MEMORY OF DR. DOLFUSS IN VIENNA: THE SCENE IN THE HELDENPLATZ  
AT THE CEREMONY ON THE ANNIVERSARY OF HIS MURDER.

The first anniversary of the murder of Dr. Dollfuss was commemorated throughout Austria on July 25. In Vienna a vast gathering assembled in the Heldenplatz, the great parade ground of Imperial days. Military and auxiliary detachments were drawn up on parade and thousands of people marched, in response to the Government's orders, from all parts of Vienna. Addresses were given by Herr von Schuschnigg, and Prince Starhemberg; and a two-minutes' silence was observed.



A DICTATOR IN HOLIDAY MOOD: HERR HITLER WITH  
LITTLE HELGA GOEBBELS, DR. GOEBBELS' DAUGHTER,  
AT THE SEASIDE.

We reproduce here a photograph which we believe will have delighted the hearts of all good National Socialists in Germany. The Führer, who has given it out that numerous children should grace every German hearth, is here seen in a carefree mood with little Helga, youngest daughter of the Propaganda Minister, Dr. Goebbels.



A NEW ADDITION TO THE ORIENT LINE FLEET: THE 24,000-TON "ORION" RUNNING HER  
TRIALS ON THE CLYDE; DISPLAYING A NOVEL SILHOUETTE.

The "Orion," the new Orient Line Mail steamer, recently ran her trials on the Clyde. It will be recalled that the Duke of Gloucester launched her from Australia by wireless, last December. The ship has many new and unusual features. An architect, Mr. Brian O'Rorke, has been in sole charge of the whole of the interior decorations, which, accordingly, combine to form a harmonious ensemble.



THE FLOOR MOSAIC OF A BYZANTINE IMPERIAL PALACE DISCOVERED AT CONSTANTINOPLE:  
SOME OF THE WONDERFUL DESIGNS LAID BARE.

Professor Baxter, of St. Andrew's University, recently brought to light part of the floor of a palace of the Byzantine Emperors near Sultan Ahmed Mosque, Constantinople (Istanbul). The flooring is in mosaics of great beauty, and covers an area of some sixty square yards. The discovery fixes the exact situation of the palace, for the flooring is presumably that of its central court or hall.





THE GARDENS ON THE ROOF OF THE R.C.A. BUILDING OF THE ROCKEFELLER CENTRE, NEW YORK: PART OF THE AREA DEVOTED TO AMERICAN WILD FLOWERS.

1.

"A WONDERFUL series of twelve gardens," writes Mr. Fraser Brodie, "was recently laid out (by an English architect) on the roof of the eleventh storey of a building in Rockefeller Centre, New York, some 120 ft. above street level. These gardens truthfully depict the type found in the country represented. In the Japanese garden, for instance, an actual stream runs under a bridge which might have been taken from a willow-pattern plate, while flowering cherries, wisterias, dwarf yews, and plants peculiar to Japan grow near by. In the English garden, one of the largest, turf and a boxwood hedge brought from England, have adapted themselves to their unusual surroundings, though the building over which they are planted has

*(Continued in box 2.)*



"ENGLAND" ON A NEW YORK ROOF: LOOKING TOWARDS SKYSCRAPERS THROUGH A TUDOR ARCH, OVER TURF AND BOX TREES BROUGHT FROM THIS COUNTRY.



THE JAPANESE GARDEN ON THE R.C.A. BUILDING: CHERRIES; DWARF TREES TYPICAL OF JAPAN; AND A "WILLOW PATTERN" BRIDGE.

2.

only existed about three years! A 10-ft. wall, built primarily as protection from high winds, has been utilised for training fruit trees, while typically English trees, such as beech, oak, hawthorn, and elm, add dignity and charm. Of the Continental gardens, the Spanish one is especially picturesque, with its pillared loggia, cobbled patio, and antique well. The well-head was brought from Granada. There are two lemon and orange trees, with magnolias

*(Continued in box 3.)*

## GARDENS ON TOP OF A SKY-SCRAPER: WINDERMERE ROCKS AND JAPANESE TREES RAISED BY LIFTS.



WITH ROCKS BROUGHT FROM LAKE WINDERMERE, AND A LITTLE WATERFALL: IN THE INTERNATIONAL ROCK GARDEN 120 FT. UP ON THE R.C.A. BUILDING.



THE MODERN GARDEN ON THE ELEVENTH-STOREY ROOF OF THE R.C.A. BUILDING; WITH A STATUE OF "THE AWAKENING," BY ROBERT LAURENT.

3.

and oleanders, in small beds beside the walls, but most of the flowering plants appear in tubs or old Spanish pots in the open patio. The French, Italian, and Dutch gardens show the formal type at its best. A fine marble pergola in the Italian garden wears a deceptive air of permanence. The Dutch garden is a mass of colour from thousands of bulbs. From an educational point of view, the International Rock Garden is far the most interesting. Containing over 2000 alpine plants, besides other plants ranging from tiny mosses to firs and evergreens over 30 ft. high, it is a source of inspiration to garden enthusiasts, not only in New York, but far around. A miniature waterfall, constructed of rocks brought from

*(Continued in box 4.)*



AN ITALIAN GARDEN WITH FOUNTAIN AND MARBLE PERGOLA: A ROOF-TOP PLEASANCE, ALL THE MATERIAL FOR WHICH HAD TO BE RAISED BY ELEVATORS.



# NEW YORK'S BID TO OUTDO BABYLON: "HANGING GARDENS" LAID OUT 120 FEET ABOVE THE STREET.



THE GARDENS ON THE ELEVENTH-STOREY ROOF OF THE R.C.A. BUILDING, ROCKEFELLER CENTRE, NEW YORK: A SCHEME BY RALPH HANCOCK, F.R.H.S.



OLD SPAIN ON A NEW YORK SKYSCRAPER: PART OF A COBBLED PATIO WITH A WELL-HEAD SPECIALLY BROUGHT FROM GRANADA.

4.

Lake Windermere, starts a stream which flows through the garden, and finally disappears into a concealed tank, whence the water is again pumped back to the fall. Other types included are the American garden, devoted to wild flowers, ferns, and woodland plants; the Modern garden, with flower beds in geometrical patterns; and the child's garden, a happy inspiration. Experiments are also being carried out with vegetables, for, although the cost of growing cabbages, onions, beans, and so on, on a skyscraper roof is

(Continued in box 5.)



THE PILLARED ALLÉE IN THE FORMAL FRENCH GARDEN: ONE OF THE THIRTEEN GARDENS ON THE R.C.A. BUILDING, NEW YORK.



SPRING IN THE ROCKEFELLER CENTRE: AN ALLEY OF BLOSSOM—THE BRITISH EMPIRE BUILDING ON THE LEFT; "LA MAISON FRANÇAISE" ON THE RIGHT.

5.

enormous, hundreds of New Yorkers have little idea of such cultivation. The trouble and expense involved in the construction of gardens on a concrete roof will, perhaps, be realised when it is stated that all the materials were conveyed in elevators from street level, and then distributed by hand! Hundreds of tons of cinders were used as a foundation, after which 2000 tons of earth were spread at depths varying from a few inches to several feet, according to the kind of garden and the plants used. Drainage and irrigation, too, were difficult problems, and hundreds of drain tiles were required, besides many yards of piping."



## BOOKS OF THE DAY.

WHOEVER taught me geography in my youth must have lacked imagination, and failed to realise the poetry and romance thereof, capable of appealing to a boy's love of adventure, for I remained long under the delusion that geography was one of the driest subjects imposed on the schoolboy mind. I hope and believe that modern education has changed all that, and brought geography, and history, into line with "the fairy-tales of science." The imaginative teacher, as well as the general reader and student, has just been given valuable new help in this direction by a book which traces the evolution of geographical knowledge, through the discoveries of explorers, on a fresh and original plan. It is entitled "UNROLLING THE MAP." The story of Exploration. By Leonard Outhwaite. With Drawings of Ships by Gordon Grant and 56 Specially Devised Maps (Constable; 16s.). Here we see how civilised man, by slow and painful steps, came to know and chart the planet which is his home.

Mr. Outhwaite commands a vigorous and picturesque narrative style, combined with a positive genius for compression and proportion. His survey, divided into ten parts, covers a vast field, both in time and space, from antiquity to the present day. Part I. recalls the first explorers of the classic world—ancient Egypt, the Minoans and Phœnicians, Greece from Homer to Xenophon, the campaigns of Alexander, and the voyages of Nearchus, Pytheas, and Diogenes (this last, by the way, did *not* travel in a tub!). Part II. deals with the Middle Ages, and includes the Norse adventurers, the Crusaders, the Arabian geographers, and Marco Polo. Part III. brings us to the great age of adventure, and the immortal exploits of Vasco da Gama, Columbus, Magellan, Cortes and Pizarro, Cabot and Jacques Cartier. Parts IV. and V. describe respectively the opening-up of North and South America, associated with such men as Frobenius, Raleigh, Hudson, and Champlain. Part VI. relates to Asia, comprising journeys in Persia, India, China, Malaya, Siam, Indo-China, and Arabia. Part VII. deals with the Pacific and Australia, including, of course, the voyages of Captain Cook. Part VIII. records explorations in Africa, among others those of Mungo Park, Burton, Speke, Livingstone, and Stanley. Part IX. tells the great story of polar exploration, both by sea and air—a tale bestarred by famous names too numerous to mention. Finally, in Part X., the author discusses the problems of exploration to-day and in the future, with the reasons for continuing it.

Such, in brief outline, is the scope of Mr. Outhwaite's book on the literary side, which comprises also an index and bibliography, with historical notes accompanying the drawings of ships used at various periods. It is the system of maps, however, which above all gives this admirable book its most distinctive character. The author begins at a time when the known world was limited to a small region at the eastern end of the Mediterranean: "a queer flat world—a sliver of a world—back 3000 years before Christ!" From that point the present volume shows the gradual building-up of the world map in the light of successive discoveries: "In this book," writes Mr. Outhwaite, "we see the map as a growing thing. We see the lines of exploration like vines and branches pushing out into an unknown and foggy air. We see little parties of colonists striking root in a still dark soil. These are growing tips of human history." Instead of illustrating the development of the map by filling up blank regions with names, the author has adopted the reverse principle of letting light into hitherto dark places. "I have tried," he writes, "to devise a method of showing simply and in dramatic form how much of the world was known at the time of the various explorers, and to show on individual maps where each explorer, or group of explorers, went and what they added to the map. I have done this by showing in a black outline on a white surface the parts of the world that were known, and by showing in white outline on a black surface the unknown." The result is, in every sense, illuminating.

In conclusion Mr. Outhwaite points out that, although nearly all the earth has now been visited, exploration is by no means at an end. Not only are there millions of square miles yet to be surveyed, mapped, and studied scientifically, but modern invention, and especially aviation, has given the explorer new worlds to conquer. Here

there is a hint of awe-inspiring adventure still to come. "Exploration," he writes, "is moving from a two-dimensional to a three-dimensional realm. We no longer explore the mere surface of the earth. It is not by accident that man has launched himself into the air and moved beneath the surface of the sea just in that period of history when the whole surface of the earth has become known to him. . . . We are no longer content to fly in the heavy air we have so long known. We must move also in a lighter and more tractable gas. So Piccard and Settle and Stevens shut themselves in light metal spheres and are yanked into the stratosphere. It is not improbable that before I, who write these words, and you, who read them, are dead, we shall look back upon the accomplishments of

he has looked upon many of the world's fairest and most inspiring scenes, he asserts that "it has nothing to offer the traveller which can be compared with the lands around the Mediterranean," its glories culminating in the Acropolis at Athens and Mount Olivet at Jerusalem.

I come now to two books which will delight the devotees of sail. A naval officer who, with his wife, travelled home from Australia in a windjammer (the four-masted barque *L'Avenir*, of the Eriksson fleet) gives a delightful and not overloaded description of their trip in "WHITE SAILS CROWDING." By Commander C. M. Butlin, D.S.C., R.N. With eleven illustrations (Cape; 10s. 6d.). The voyage took 138 days, and they sighted no land between Australia and the Scilly Islands. The excellent photographs show mostly detail of the ship and rigging, with members of the crew on or off duty. Among them were a stowaway and a young woman apprentice, whose position on board leads the author to remark incidentally that "the sea is a hopeless profession for a girl." There is an interesting chapter on sea birds, including an albatross which was caught but afterwards released, in view, perhaps, of the Ancient Mariner's historic experience. Regarding himself and his own concerns the author preserves a reticence worthy of the Silent Service, but one little-known incident of the war is mentioned—the mysterious appearance, during the battle of the Falkland Islands, of a full-rigged sailing-ship which one old seaman vowed must be a phantom.

Illustrations are the dominant feature of a new volume in the series, *Life and Art in Photography*, namely, "SAILING." Edited with an Introduction by Augustine Courtault. With 100 Plates (Chatto and Windus; 5s.). Looking through this wonderful album, showing all sorts and conditions of sailing ships, it is hard to believe that such things as steamers and motor-boats exist. Mr. Courtault, who, if I mistake not, occupies a unique niche in the story of Arctic exploration, is evidently as much at home in sailing craft as on (and under) "Greenland's icy mountains." In his Introduction he explains that the idea of this collection of photographs "was to get a good picture of every type of vessel which had sailed our coasts within the last half-century." It is representative rather than comprehensive, and is divided into four classes: (1) Deep Watermen (including the *Cutty Sark* and windjammers famous in the Australian grain race); (2) Coasters; (3) Fishermen; and (4) Yachts, among them *Shamrock III.* and *Endeavour*. One coaster is shown in surroundings very familiar to me. It is a trading ketch entering Bude haven under full sail. She looks as if she were plunging to destruction on the rocks, though as a matter of fact she is only passing the end of the breakwater in a heavy sea on her way to the lock. In the Deep Watermen section there are several photographs of actual wrecks.

Next we arrive at a pair of books on a fascinating form of holiday exploration by water, mostly on European rivers and canals, in two different types of craft—a motor-yacht fitted with sails, and a collapsible made for two.

Experiences in the first of these are recounted, with much practical information and detail of the boat and her fittings, in "YACHT CRUISING ON INLAND WATERWAYS." From the Baltic to the Mediterranean. By Captain C. E. A. L. Rumbold. With eleven Plates, Textual Plans, and Diagrams (Oxford University Press and Humphrey Milford; 12s. 6d.). Written as it is from long experience, this little book should be invaluable to novices in motor-yachting. Against those who apply the derisive term "ditch-crawler" to the inland waterway yachtsman, the author retorts with some shrewd thrusts of counter-criticism.

A simpler and cheaper mode of "ditch-crawling," equally adventurous and sometimes taking the explorer to places where larger craft cannot penetrate, is beguilingly described and illustrated in "CANOE ERRANT." By Major R. Raven-Hart. With thirty-four Photographs and End-Paper Maps of the Author's Cruises (Murray; 7s. 6d.). This book covers five years of canoe-cruising up to date, carrying the reader to delectable places in France, Germany, Austria, Hungary, and the Balkans. How I should love to go and do likewise! C. E. B.

### To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

these men as gallant but puny efforts of man to explore the far worlds that lie about him."

Travel is a kind of exploration that is open to everybody, for, if you have never been to a place before, on your first visit to it you are in your own eyes an explorer, although the place may have been on the map for hundreds of years. In that sense you are none the less an explorer even if you travel in a pleasure-cruising liner, and though you cannot claim, with the Ancient Mariner, that

We were the first that ever burst  
Into that silent sea.

Accordingly I proceed now to a book which very pleasantly combines geography and history in the light of modern knowledge, namely, "CRUISING IN THE MEDITERRANEAN." By W. J. Archer, F.R.G.S. With a Foreword by Clare Sheridan. With thirty-nine illustrations (Jarrolds; 12s. 6d.). The author's descriptions reveal a sense of beauty and grandeur, in man and nature, rather than a sense of humour. Nevertheless, he holds the reader's interest by the sheer force of his enthusiasm. Although in forty years of travel





THE MOST ROMANTIC FIGURE OF HIS DAY: "LAWRENCE OF ARABIA",  
BY THE LATE SIR WILLIAM ORPEN, R.A.—A NEWLY PUBLISHED PORTRAIT.

SIR WILLIAM ORPEN'S masterly portrait-sketch of the late Colonel T. E. Lawrence (who some years ago formally adopted the name of Shaw) has been published, for the first time, in the current number of "Apollo Magazine," by arrangement with whom we are enabled to reproduce it. Since his tragic death (on May 19) the romantic story of his career has become familiar to all, and there is no need to summarise it again, as under the camera portrait in our issue of May 25. Quite lately, however, his memory was revived by the revelation that he was the donor of the Anonymous Education Fund for children of R.A.F. officers, henceforth to be known as "The Lawrence of Arabia Educational Fund." It was established by the £15,000 received from the sale of his book, "Revolt in the Desert"—nothing of which he kept for himself—and since 1928 nearly £4000 from this source has been devoted to children's education. A committee was recently formed to consider various suggestions for a memorial to Lawrence. Some two months ago it was decided to issue a new and complete edition of his famous book, "The Seven Pillars of Wisdom," at the same price (30s.) as the shorter work abridged from it ("Revolt in the Desert"), which will not be republished. At the same time permission was given for making a film based on his life.

*From the Painting by the late Sir William Orpen, R.A., in the Possession of Miss Margaret Harmsworth.*







# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE FOURTH TEST MATCH: ENGLAND'S CENTURY-MAKER IN THE FIRST INNINGS, R. W. V. ROBINS, CUTS A BALL THROUGH THE SLIPS.

The fourth Test Match between England and South Africa began at Old Trafford, Manchester, on July 27, England then having already lost one match, the other two being drawn. At Old Trafford, Wyatt won the toss for England and decided to bat first. After a good opening partnership between D. Smith and Bakewell, things went badly and five wickets were down for 141. Then Leyland and R. W. V. Robins came to the rescue, the latter scoring 108 by brilliant batting. England's innings closed for 357. South Africa's first innings occupied most of the second day's play and totalled 318. K. G. Viljoen was top scorer with 124, and H. B. Cameron and E. L. Dalton also batted well. England finished the day by scoring 43 for one wicket and continued the innings on July 30. Wyatt declared at lunch with 231 for 6 (Hammond 63 not out), leaving South Africa to get 271 in under four hours. The match ended in a draw, with South Africa 169 for 2.



SOUTH AFRICA'S CENTURY-MAKER HAS AN ATTACK OF CRAMP DURING HIS LONG STAY AT THE WICKET: K. G. VILJOEN RECEIVING MASSAGE.



THE JUBILEE OF ROEDEAN SCHOOL: PRINCESS ALICE, COUNTESS OF ATHLONE, WALKING WITH MISS E. M. TANNER, THE HEADMISTRESS, THROUGH THE LINES OF GIRLS.

Three pages in our last issue were devoted to activities at Roedean School, the famous girls' school situated on the cliffs between Brighton and Rottingdean, which, on July 26, celebrated the fiftieth anniversary of its foundation. Princess Alice, Countess of Athlone, visited the school on that day and distributed the prizes. She is seen with the headmistress on her way to the display of Greek dancing given by girls of the school.



THE CHIEF SCOUT AND THE CHIEF GUIDE RETURN FROM A WORLD TOUR: LORD AND LADY BADEN-POWELL GREETED AT SOUTHAMPTON.

Lord Baden-Powell, Chief Scout, and Lady Baden-Powell, Chief Guide, arrived at Southampton from New York on July 26 on the conclusion of their nine months' world tour. They were greeted at Southampton by a deputation of Scouts and Guides. On the next day Lord and Lady Baden-Powell left for Sweden to attend the second world Rover Moot, at which five thousand Rover Scouts from twenty-six countries were present.



GREAT BRITAIN RETAINS THE DAVIS CUP: W. ALLISON AND J. VAN RYN (U.S.A.), WHO LOST TO C. R. D. TUCKEY AND G. P. HUGHES (LEFT TO RIGHT).

A brilliant and rather unexpected victory in the doubles gave Great Britain the Davis Cup on July 29. Tuckey, Hughes's new partner, played beautifully, and Allison and Van Ryn, the U.S.A. pair who were almost unbeatable a few years ago, were defeated by 6-2, 1-6, 6-8, 6-3, 6-3. This, with the two British victories of July 27, when Austin beat Allison and Perry beat Budge, gave Britain the Cup for a third successive year.



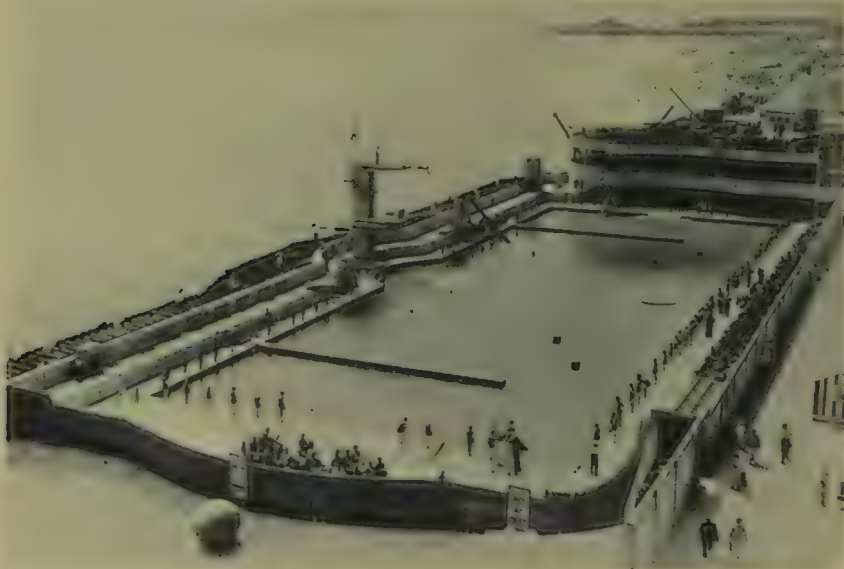
THE NEW ETHIOPIAN MINISTER (CENTRE) WITH HIS CHILDREN AND FRIENDS: DR. MARTIN, WHO DELIVERED ETHIOPIAN ORDERS TO THEIR MAJESTIES.

On July 25 the new Ethiopian Minister in this country (Asaj Wargneh C. Martin) delivered to the King the Gold Chain of the Order of Solomon, and to the Queen the Gold Chain of the Order of Saba (Sheba), as tributes from the Emperor of Ethiopia on the occasion of the Silver Jubilee. The Chain of Solomon is the oldest and highest Order of Ethiopia. It was worn for centuries by the ancient Kings of that land.



## NEW AMENITIES FOR HOLIDAY-MAKERS.

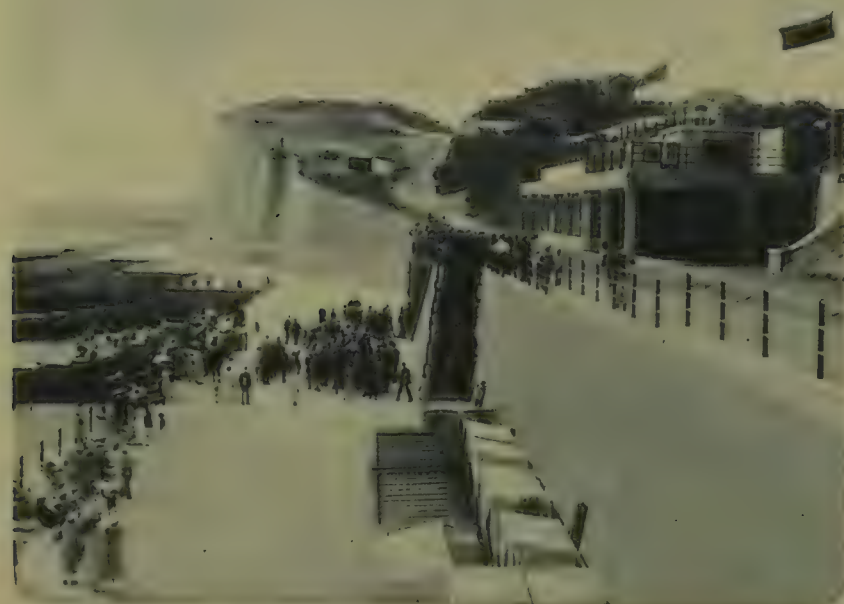
Workmen who had helped to overcome the great obstacles encountered in the construction of the new bathing-pool at Ramsgate were entertained as guests when the pool was opened on July 27. Storms and flood tides had interfered with the building of the pool, which cost £40,000. At the opening, over a hundred bathers dived in.—Eastbourne's new £40,000 band arena, on the Grand Parade, was used for the first time on July 28, though it will not be officially opened until August Bank Holiday (when Lord Leconfield and the Bishop of Lewes will perform the ceremony). On the occasion illustrated the Seaforth Highlanders' band played.—The Mayor of Brighton opened the last stretch of the Undercliff Drive between Rottingdean and Saltdean on July 29. Sir Herbert Carden, in a speech to the Corporation, pointed out that, but for these works, a picturesque part of Rottingdean's front would have been washed away. No less than £400,000 (he said) had been expended on sea-defence works, including the Undercliff Drive.



THE OPENING OF RAMSGATE'S NEW £40,000 SWIMMING-POOL: ONE OF THE HUNDRED-ODD SWIMMERS WHO CEREMONIALLY "BROKE" THE SURFACE OF THE WATER DIVING FROM THE HIGH BOARD.



EASTBOURNE'S NEW BAND ARENA (WHICH WILL BE CEREMONIALLY OPENED ON AUGUST BANK HOLIDAY) USED FOR THE FIRST TIME: THE SCENE AT THE PERFORMANCE GIVEN BY THE BAND OF THE SEAFORTH HIGHLANDERS.



SALEGUARDING THE PICTURESQUE COAST NEAR BRIGHTON: THE OPENING OF THE EXTENSION OF THE UNDERCLIFF WALK FROM ROTTINGDEAN TO SALTDEAN.

## LANDING THE CHINESE ART TREASURES.



THE ART TREASURES LENT BY THE CHINESE GOVERNMENT FOR THE INTERNATIONAL CHINESE EXHIBITION BROUGHT SAFELY TO ENGLAND IN A BRITISH CRUISER: H.M.S. "SUFFOLK" ARRIVING AT PORTSMOUTH WITH HER PRICELESS CARGO.



DISSEMBARKING THE CHINESE ART TREASURES FROM THE "SUFFOLK" AT PORTSMOUTH: SEAMEN HANDLING THE BIG CASES ON THE "HOOD," ALONGSIDE WHICH THE "SUFFOLK" WAS MOORED.



HOW THE PRICELESS CHINESE TREASURES CAME ASHORE: SOME OF THE SPECIALLY CONSTRUCTED STEEL PACKING-CASES BEING MOVED BY SEAMEN AND WAREHOUSE-MEN.

H.M.S. "Suffolk" moored in Portsmouth Dockyard alongside H.M.S. "Hood" on July 25, and disembarked the collection of Chinese art treasures she had conveyed from Shanghai—treasures destined for the great International Exhibition of Chinese Art at Burlington House. A number of the magnificent Chinese paintings which are included in the collection lent by the Chinese Government will be found illustrated on a double-page elsewhere in this issue. For shipment in the "Suffolk," the collection was packed in ninety-three specially made steel-lined cases, which were conveyed to the ship under a guard of Chinese soldiers. One of the ship's magazines was cleared and in this nearly all the cases were placed, though one or two, said to contain parts of the ancient throne of the Ming Emperors, were stowed forward. Every day throughout the voyage, Commander Whitaker and Mr. Fang Hsi-fen, secretary to the Chinese International Exhibition Committee, made an inspection to ascertain whether the vibration of the ship was affecting the cases. Except for two days in the Indian Ocean the "Suffolk" had a quiet voyage and the treasures were landed intact.



# A TWO-CWT. TORTOISE AT THE "ZOO"—ONE OF EIGHTEEN ARRIVALS.



A CONTRAST IN TORTOISES! ONE OF THE EIGHTEEN RECENTLY ARRIVED IN LONDON FROM THE GALAPAGOS ISLANDS, WEIGHING OVER TWO HUNDREDWEIGHT, WITH A ONE-POUND SPECIMEN ON HIS BACK.

SPECIAL interest attaches to the eighteen tortoises which have arrived at the London "Zoo" from the Galapagos Islands, since they may be the last of their kind to leave the group. The islands have now been listed as a nature reservation by the Government of Ecuador, and further export of live creatures from there may be impossible. Fortunately the tortoises are extremely long-lived, one of them being already over a hundred years old. They grow rapidly in their first years, and, having attained their majority, continue to grow indefinitely, but very slowly. The concentric markings on their shells give an indication of their age in early life, but with increasing age the markings become blurred and no longer afford a reliable clue. The species is already almost extinct. The largest specimen received in London weighs 300 lb., and has a shell measuring 3 ft. 10 in. The Galapagos Islands and the Aldabra Islands, near Madagascar, are the only homes of such gigantic tortoises.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."

FEEDING ONE OF THE GIANT TORTOISES AT THE LONDON "ZOO": A SPECIMEN WHICH WEIGHS OVER TWO HUNDRED-WEIGHT, IS FOUR FEET LONG AND TWO FEET WIDE, AND STANDS TWENTY-ONE INCHES HIGH.





## THE ARGONAUTS WHO TRAVEL THE SOUTH SEAS: NATIVE SEAMEN ADEPT IN HANDLING THEIR PECULIAR CRAFT.

OFF the south-east of New Guinea there is a small island called Mailu, whose inhabitants are the Argonauts of the South Seas. Every year they pass over thousands of miles of ocean in their double canoes. These craft, built according to the tradition of centuries, are called "orou." They have fantastically shaped matting sails, and are wonderfully seaworthy, although no European material is used and all the work is done by native hands. There are no nails, rivets, or screws; everything is elastic but extremely tough, and is bound together with palm fibre or bamboo strips. I travelled in such a boat alone with a native crew over three hundred miles of open sea, and that during the time of the south-east storms. So I learnt to appreciate the navigating ability of the crew and the seaworthiness of the "orou." Although heavy waves broke over our heads continually, the captain's orders, given in his strange, melodious language, were carried out calmly and intelligently by the crew. Handling the boat is

*Continued opposite.*



THE PECULIAR "OROU" OF THE MAILU ISLANDERS, OFF NEW GUINEA: A DOUBLE CANOE WITH A FANTASTICALLY SHAPED MATTING SAIL RISING HIGH INTO THE AIR LIKE A GREAT LOBSTER-CLAW.



THE HELMSMAN STANDING ON THE RUDDER AND SO STEERING THE BOAT WITH HIS LEGS: A TASK FOR WHICH THE WEIGHT OF TWO MEN IS NEEDED WHEN THERE IS A STRONG WIND, SO AS TO KEEP THE RUDDER UNDER WATER.



HAULING ON THE HALYARDS TO SET THE GREAT LOBSTER-CLAW SAIL: THE CREW OF MAILU ISLANDERS AT WORK IN AN "OROU."



ALL HANDS ON THE MAIN HALYARD!—A STRENUOUS TASK, SINCE BLOCK AND TACKLE ARE UNKNOWN: A MARVELLOUS ACTION PHOTOGRAPH SHOWING THE PLATFORM BETWEEN THE TWO CANOES WHICH COMPOSE THE CRAFT.



THE PRIMITIVE METHOD OF CONSTRUCTING AN "OROU," MADE OF TWO CANOES CONNECTED BY A PLATFORM: EVERY PART BOUND TOGETHER WITH PALM FIBRES AND STRIPS OF BAMBOO; NAILS, RIVETS, AND SCREWS BEING QUITE UNKNOWN.



USING THE MAST FOR PURCHASE IN SETTING SAIL, WHICH, IN THE ABSENCE OF PULLEY-BLOCKS, IS A JOB DEMANDING THE CO-OPERATION OF THE WHOLE CREW: HARD EXERCISE FOR THE MUSCLES OF THE MAILU ISLANDERS.

## DOUBLE CANOES WITH "LOBSTER-CLAW" SAILS: BOATS OF PRIMITIVE CONSTRUCTION TIED UP WITH FIBRE.

by no means easy. To haul in the sheets without pulleys, which are unknown to the natives, is very hard work. For returning, the boat is reversed each time, so that the former stern becomes the bow, and so the heavy helm must be shifted to the other end. Ordinary steering requires special skill, as the helmsman stands with one foot on the canoe, and the other on the rocking rudder, which he also steadies with a wooden cudgel. When the wind is very high, two boys stand behind him on the rudder to keep it under water. These people have not lost the mysterious sense of direction as civilised people have—the sense by which the dove finds its way and the bee its hive. Their seamen can find their way without compasses, lighthouses, and sea signals, without a glimpse of the coast, even without using their eyes. They took me by night over dangerous waters and through narrow straits, which white men can hardly pass even by daylight.

PHOTOGRAPHS AND DESCRIPTION BY DR. HUGO ADOLF BENNATHIN.  
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SWARMING UP THE MATTING SAIL: ABOARDE A PECULIAR TYPE OF CRAFT WHICH CAN SAIL IN EITHER DIRECTION, THE RUDDER BEING SIMPLY UNSHIPPED AND ATTACHED TO THE OTHER END FOR A RETURN JOURNEY!



SHROUDS OF TWISTED BATTEN TO SUPPORT THE MAST: AN EXAMPLE OF THE FACT THAT NOTHING EXCEPT OF VEGETABLE MATERIAL IS USED IN THE CONSTRUCTION OF AN "OROU," WHICH IS NONE THE LESS SEAWORTHY FOR THAT.



## MATTERS NAVAL AND MILITARY: NEWS-PICTURES FROM HOME & OVERSEAS.



A MILITARY TATTOO IN EARTHQUAKE-STRICKEN QUETTA: THE 1ST BATTALION THE WEST YORKSHIRE REGIMENT CELEBRATING THE 250TH ANNIVERSARY OF THE RAISING OF THE 14TH FOOT (ITS ORIGINAL TITLE).

The terrible death roll of the devastating Quetta earthquake is so fresh in the memory that a momentary feeling of surprise is experienced when one realises that life is still going on in the stricken area. These photographs illustrate the point in unexpected manner. We see the 1st Battalion the West Yorkshire Regiment carrying on—to celebrate their foundation as the 14th Foot. The correspondent who sends the pictures writes: "Many thousands of rupees were spent in the production, which would undoubtedly have been a great success; but it has been run at a loss, owing to the disappearance of the population." A grim comment on a fearful disaster! The troops at Quetta, it will be recalled, did splendid rescue work.



A MILITARY TATTOO IN EARTHQUAKE-STRICKEN QUETTA: "MEN OF THE WEST YORKSHIRE REGIMENT AT A MACHINE-GUN AND SNIPING POST DURING THE SPECTACULAR TATTOO, WHICH SUFFERED FROM LACK OF AUDIENCES."



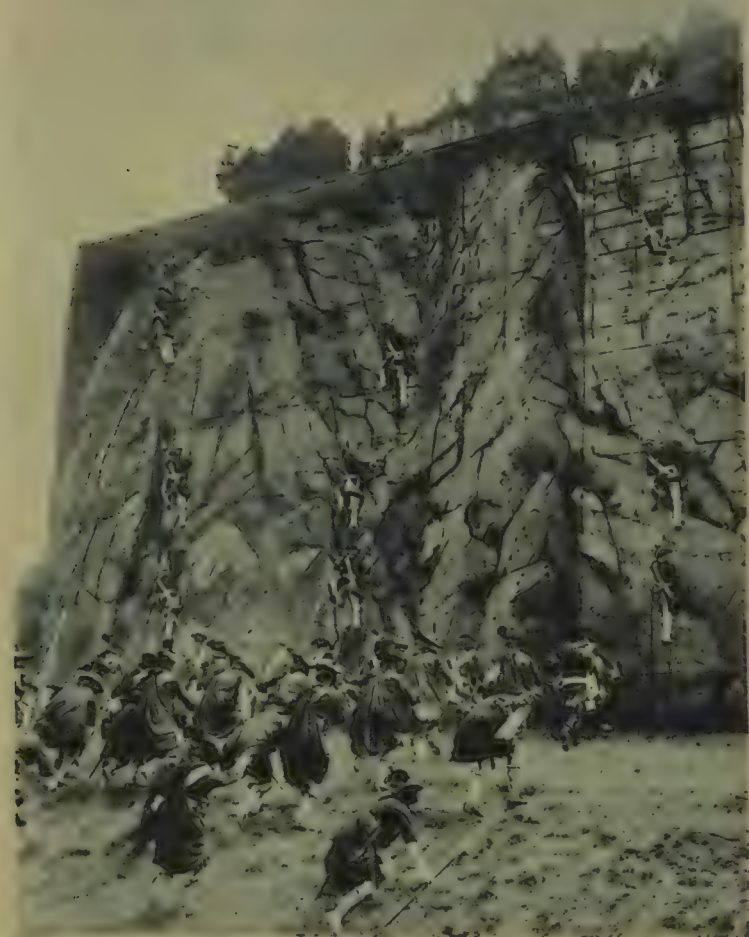
THE NEW GERMAN CRUISER "NÜRNBERG" STARTS ON HER TRIALS: THE WARSHIP (WHOSE NAMESAKE WAS SUNK BY H.M.S. "KENT") LEAVING KIEL.

The recent announcement of the German naval building programme lends special interest to this photograph of the newly completed cruiser "Nürnberg." Laid down in 1933, she was launched at Kiel on December 8, 1934. She is of 6000 tons, with a designed speed of 32 knots, and has nine 5.9-in. guns. She was named by the wife of an officer killed at the Falkland Islands in 1914, when her namesake, the cruiser "Nürnberg," was sunk by H.M.S. "Kent."



MANŒUVRING DURING THE INSPECTION OF THE 1ST TANK BRIGADE BY FIELD-MARSHAL SIR ARCHIBALD MONTGOMERY-MASSINGBERD, CHIEF OF THE IMPERIAL GENERAL STAFF: THE HEADQUARTERS TANK, THE BIGGEST UNIT OF THE ROYAL TANK CORPS.

Field-Marshal Sir Archibald A. Montgomery-Massingberd, Chief of the Imperial General Staff, who received his Baton from the King on July 27, inspected the 1st Tank Brigade, which is in training on Salisbury Plain, on the 29th. It will be remembered that Tanks played a very considerable part in the King's Silver Jubilee Review of the Troops of the Aldershot Command, and much interested the spectators by showing how they could march-past in perfect alignment and wheel as perfectly as the unmechanized units.



STORMING THE HEIGHTS OF ABRAHAM DURING WOLFE'S BATTLE FOR QUEBEC: THE CHIEF HISTORICAL FEATURE OF THE TIDWORTH TATTOO.

The Tidworth Tattoo—always an event of great interest—opens to-day, Saturday, August 3, and continues from the 5th to the 10th. The chief historical feature this year is the landing of Wolfe at Quebec in 1759. Added attraction is lent by the fact that regiments that actually took part in this famous event are re-enacting it at Tidworth; and the 18th Medium Battery Royal Artillery, which also takes part, has just received permission to add "Quebec" to its title.



GERMANY'S "QUEEN BEE" FOR TARGET PRACTICE: ANTI-AIRCRAFT GUNNERS IN ACTION AGAINST A WIRELESS-CONTROLLED, PILOTLESS AEROPLANE AKIN TO THAT IN USE IN THIS COUNTRY.

Our readers will remember that one of the features of the Exercises which followed the Silver Jubilee Naval Review by the King was the target practice at wireless-controlled aeroplanes—"Queen Bees"—one of which was brought down into the sea by a 4.7-in. anti-aircraft gun of the battleship "Rodney." (See our issue of July 27.) Our photograph shows Germany's rival to our "Queen Bees," which was in evidence during the recent manoeuvres near Berlin. Such aeroplane targets, which are readily responsive to every wireless order, are controlled from the ground, or, in the case of the Navy, from the deck of a distant ship, as illustrated in our issue of July 6.



## GREAT SHIPS IN LITTLE: "GOLDEN HIND" AND "VICTORY" MODELS.



THE HALF-SCALE MODEL OF SIR FRANCIS DRAKE'S FAMOUS SHIP, THE "GOLDEN HIND," BESIDE H.M.S. "RODNEY" AT PLYMOUTH: A MODEL WHICH IS TAKING PART IN NAVY WEEK AT PLYMOUTH, WHERE THE DEFEAT OF THE ARMADA IS BEING REPRODUCED IN MINIATURE.



THE QUARTER-SCALE "VICTORY" AT SPITHEAD WITH THE GREAT BATTLESHIP WHICH BEARS NELSON'S NAME: THE MODEL OF THE GREAT ADMIRAL'S THREE-DECKER WHICH IS PLAYING A PROMINENT PART IN NAVY WEEK AT PORTSMOUTH.

Navy Week begins to-day, August 3, at Portsmouth, Plymouth, and Chatham, and will continue from August 5 to August 10. At each of the three ports new features of special interest are being included this year, and Navy Week is expected to prove a more popular attraction than ever. At Portsmouth the "Victory" model will be open to inspection, and the holsting and explanation of

Nelson's famous signal at Trafalgar on board the actual "Victory" will be included in the daily "grand finale" ceremonial display. The "Victory" model, an exact replica, fifty feet in length, of Nelson's ship, has this year had her sail area increased from 1230 to 1670 square feet by the fitting of six additional stunsails. The "Golden Hind" model, 69 ft. long, is at Plymouth for Navy Week.

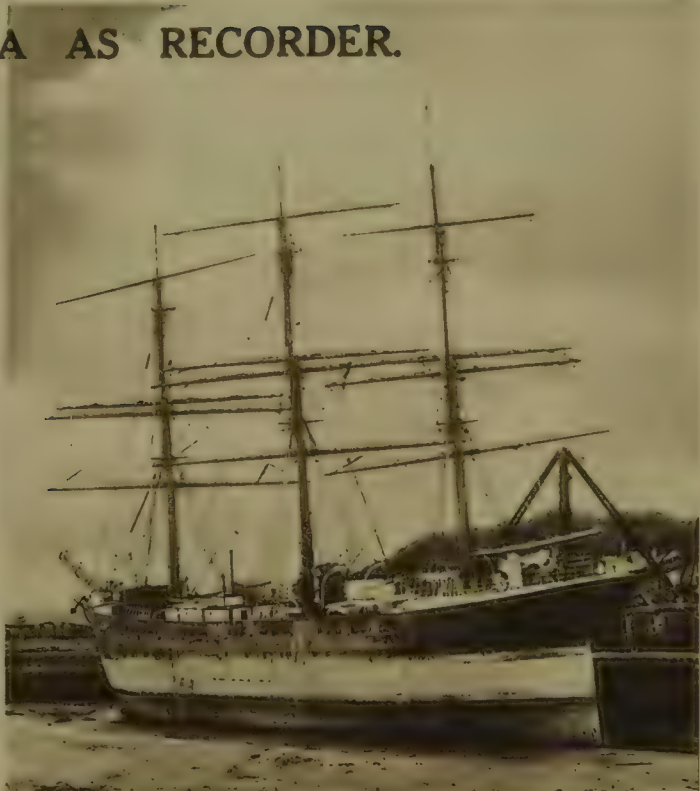


## THE CAMERA AS RECORDER.



THE LAST GRAIN-RACE OF A STATELY VESSEL: THE "MOZART" BARQUENTINE AT FALMOUTH AT THE END OF HER RUN FROM AUSTRALIA—LATER TO BE BROKEN UP.

A correspondent notes: "The fine old steel barquentine 'Mozart' arrived recently at Falmouth, Cornwall, in the great grain-race from Australia. This was her last race, as she is to be broken up. She sustained some damage on her last trip home. Built on the Clyde in 1904, it was stated that she would go to the 'ships' graveyard' at an early date." The "Mozart" was one of the Finnish grain ships.



THE END OF THE WORLD'S LAST FULL-RIGGED MERCHANT SHIP: THE "GRACE HARWAR" AT ROSYTH FOR BREAKING UP.

The "Grace Harwar," the famous steel full-rigged ship of 1816 tons, arrived at Rosyth recently to be broken up, after forty-six years at sea. Besides being the last full-rigged merchant ship in the world, she was the oldest of the big sailing vessels employed in the Australian grain trade. She was built on the Clyde in 1889.



THE MYSTERY OF THE ARMS REPLACED BY SAND AND STONES: CRATES OF THE FRENCH SHIPMENT TO THE ARGENTINE; WITH THEIR SUBSTITUTED CONTENTS.

Much speculation, and some amusement, were aroused recently by the curious case of a number of crates of arms and ammunition shipped from Rouen to Argentina, but returned to France, and then discovered to contain nothing but pieces of rock and sand. Among other suggestions put forward is one that the arms were destined for Paraguay, and that the substitution took place at Buenos Aires in order to elude the League of Nations embargo on arms exports to that country at the time of the Chaco war.



AERIAL PROPAGANDA IN RUSSIA: THE "CROCODILE," A MACHINE, WITH A FUSELAGE SPECIALLY DESIGNED AND PAINTED, WHICH WILL TOUR THE SOVIET UNION.

A correspondent notes that the "Crocodile," a new propaganda plane, the fuselage of which is built to resemble a crocodile, left Moscow recently for a tour of the Soviet Union. The machine belongs to the Gorki Squadron. It was built with money contributed by workers and was painted by K. Botov and B. Yefimov, two well-known Russian artists.



THE PATRIOTIC AND MARTIAL DEMONSTRATIONS IN ROME: FASCISTS IN THE PIAZZA COLONNA WITH PLACARDS INSCRIBED "DUCE, WHEN WILL THE CANNON TALK?" AND SIMILAR SENTIMENTS.



THE WHITE AND YELLOW "SUPPORTERS" OF ABYSSINIA AS CONCEIVED BY ITALIAN CHAUVINISM: CARICATURES OF JOHN BULL AND JAPAN CARRIED IN THE PIAZZA COLONNA DEMONSTRATIONS.

There were patriotic demonstrations in Rome on the evening of July 25, when numbers of Fascists assembled on the Piazza Colonna (where the headquarters of the Italian Foreign Office are situated). The demonstrators carried many banners and placards specially designed for the occasion, besides the usual national and party emblems. Some of the placards read: "We don't care a curse for Geneva"; "We don't care a curse for England and Japan"; "To whom belongs Abyssinia?—To us." Many were crude caricatures of the Emperor Haile Selassie and of John Bull and Japan, supposed to be his supporters. Some of these caricatures are illustrated in the photograph reproduced above; while in that on the left are seen placards reading: "Duce, when will the cannon talk?"; "Glorious fallen of Adowa, Hail!"; "Mussolini is always right"; and "Duce, we want to go to Abyssinia."





## • THE NEW FORD V-8

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# As It Might Be at Cowes: "One-Designs"—and Sunshine.

FROM THE WATER-COLOURS BY J. SIMONT.



THE DELIGHTS OF YACHTING: TAKING IT EASY DURING A LULL IN A RACE FOR "ONE-DESIGNS" ON A HOT SUMMER AFTERNOON.



"HERE COMES THE WIND!"—A "ONE-DESIGN," WITH A FEMININE SKIPPER AND "CREW," BEGINS TO HEEL AS THE BREEZE REACHES HER AND HER RIVALS.

The opening of Cowes Week brings the fine sport of yachting once more into its own. In this country yachting is a true sport of kings, honoured through generations by monarchs of a nation of sea-lovers. Watching the largest and most stately vessels competing against one another during Cowes Week, the spectator is conscious not only of a spectacle of great beauty, of a thrilling contest of wits and sea-wisdom, but of an emotion derived from this frank royal profession of the arts of seamanship. And where the King leads, the nation

follows. Yacht clubs of every type have multiplied on our coasts of recent years. Some have high entrance fees and cater for the big man; others are humbler—though their members are no less sincere in their enthusiasm for the sport. Even small boats, such as are seen depicted here by that distinguished French artist M. J. Simont, give ample opportunity for healthy bodily exercise and mental relaxation without which existence under the conditions of modern civilisation would become well-nigh intolerable.



# ZAYAGAN.

BEING AN APPRECIATION OF

"MEN AND GODS IN MONGOLIA": By HENNING HASLUND.\*

(PUBLISHED BY KEGAN PAUL.)

IF it be possible for a European to be adopted as a true child of the Inmost East, Mr. Haslund has certainly accomplished that feat. No higher compliment can be paid to him, as an authority on unknown Mongolia, than the words of Princess Nirgitma of the Torguts—a most unexpected person to meet in this setting: "It was only two days since she had left the wagon-lit that she had boarded in Brussels, and her speech and bearing had been formed by seven years of university study and life in European capitals"; but then one soon learns from this unusual book to expect the unexpected in Xanadu! The Princess writes: "The only way to learn to know and understand a people is to become one of them, to feel oneself one of them, to share their joys and sorrows. Haslund has done this ever since he first came in contact with the Mongols in 1923 . . . For him they have laid aside their reserve and become his friends, his trustful, loyal friends. They have confided in him their dreams and aspirations. They have related their legends and marvellous narratives from the history of their forefathers. They have sung the songs that are dear to their hearts. To him they have revealed the Faith they uphold, for they have known that he would understand." There have been many explorers in Mongolia, but few can claim to have been initiated, as Mr. Haslund was, as a member of a proud and ancient people such as the Torguts. As "Arselan Consul," he was made, by a mystic ceremonial which included burning on the arm, verily one of themselves. When a difficult occasion demanded it, he also became a Shaman, or Magician, developing such a gift of malediction that he not only cowed an unscrupulous opponent in a desert lawsuit, but gained a valuable reputation for occult powers! It was the same instinctive Orientalism which enabled him to make a unique and concrete contribution to learning, for, by the favour and esteem of the Regent of the Torguts, he was able to send to Europe an entire and authentic tent-temple, with all its paraphernalia. It is now on exhibition in Stockholm. His book is filled not only with information and adventure, but with spontaneous affection for a fascinating country and its people. He found in the Mongols "an uncorrupted simplicity—the widest of all human horizons: and I venture to assert that I won a friendship beautiful and true as a memory of childhood."

As a member of Dr. Sven Hedin's expedition (which has already been described in these pages), Mr. Haslund early came in contact with a remarkable person who, according to Mongolian notions, had an influence on all his experiences. At a monastery where our author was permitted to witness some extremely interesting dances and ceremonies, a much-revered *huluku*, Yolros Lama, took him to his heart and gave him *Zayagan*, or benediction, upon his westward journey. Apart from any superstitious efficacy, this was a kind of passport which stood the explorer in good stead. After some exciting aquatic adventures on Etsin-Gol, Haslund moved westward with one of the three columns of the Hedin expedition across the formidable Black Gobi. Seventy-three days of the greatest hardship and peril were spent in the journey, which was harassed by constant fear of bandits. Mr. Haslund gives a striking description of the deserted stronghold of Dambin Jansang, a redoubtable freebooter who played a conspicuous part, until he was murdered by treachery, in the struggle of the Mongolians for national independence. Having escaped destruction at the hands of brigands, the explorers were suddenly surrounded and made prisoners by the orders of Yang, the Governor-General of Sinkiang, a benevolent despot who had conceived deep distrust of

the whole expedition (he had had cause to fear all incursions into his troubled country!). Eventually, however, he was persuaded of the expedition's innocent intentions, and, once convinced, became a friend and ally.

There followed some months, crowded with adventure which the writer admirably describes, in the Lop Desert and the "Snow Country" leading to the Tibetan highlands. Interesting though these explorations were, and vigorously though they are recorded, Mr. Haslund had a more alluring goal beyond them. He had always been

zealous to learn more than anybody had then discovered about the Torgut people, who inhabit the hilly country south of Urumchi, the capital of Sinkiang.

The Torguts have a remarkable history, which Mr. Haslund has been able to piece together partly from already known sources, partly from Mongol documents, especially the *Torgut Rareiro*, to which he alone has had access, and partly from oral tradition. In the fifteenth century, the confederation of Dzungars, or West Mongol nomads, were a powerful people who seriously challenged the Chinese

Empire. After centuries of struggle, they were defeated by the Chinese and driven from their ancient grazing-grounds; but about a century before this, the Torgut tribe had broken away from the confederation, marched north, and conquered and occupied the fertile steppe region between the Ural and the Volga. There, though nominally accepting the sovereignty of the Tsar, they enjoyed what was in effect independence; and under their hero, Ayuk Khan, they acquired a high reputation as a fighting people. In 1714 the Chinese Emperor offered the Torguts large tracts of Dzungaria in return for their assistance against the Oret Mongols (Mr. Haslund claims to have discovered the original document in which the offer was made). The offer was rejected, but was to be remembered later. In 1771 the Torguts, dissatisfied with Russian suzerainty and suspicious of Russian intentions, began, under Obish Khan, the "Liberator," the extraordinary re-migration to their own country which has been described by De Quincey. After seven months of appalling hardships, about a quarter of those who had set out reached the steppes and came under the protection of the Chinese Emperor. (Some, the Kalmucks of to-day, were unable to leave Russia and still remain on the western bank of the Volga.) Little is known in detail of their later history, but they seem never to have recovered from the effects of the migration, and they have steadily declined in numbers and independence.

It was the descendants of this interesting group whom Mr. Haslund set himself to study, especially in their headquarters, the imposing and well-managed city of Oreget. His task was enormously facilitated by the intimacy which he established with Toin Lama, the ruler of the Torguts, long known to Mr. Haslund's imagination as a fabled "Khan of the West." He was not only a remarkable character, but an efficient and conscientious administrator. "Toin Lama's was a fascinating personality. He was deeply versed in lamaistic metaphysics and other Buddhist learning, and he had an astonishing knowledge of parts of the world with which he had never been in contact. . . . He had been in Lhasa at the time when the English military expedition under Younghusband arrived there in 1904. . . . His fleshly descent contains in itself a complete explanation of his dominating power over his Torgut subjects, for he was seventh in direct succession from the great Obish Khan, and could thus trace his descent back to the Torgut chief, Boro Oröluk, who in 1618 migrated with his horde from Central Asia to take possession of the steppes by the Volga. But the deep reverence in which he was held by the whole lamaistic world depended not upon his exalted origin, but upon the divine power which Fate had reincarnated in his body."

In the course of many long and intimate conversations, Mr. Haslund had the opportunity of steeping himself in the philosophy of this ascetic, the ways of his people, their national aspirations (since shattered by the disturbances in China and Mongolia), the laws of the steppe (many of them of very ancient date), their system of government, their occult lore, and lastly their music, to which our author devotes particular attention. On all these subjects, each of them brimming with interest, Mr. Haslund writes with zest and with unrivalled knowledge, and the result is a volume of exceptional value not only for the student of the East, but for the general reader. Its attraction is enhanced by a generous number of excellent photographs.



HIS HOLINESS SENG CHEN GEHEN, RULER OF ALL THE TORGUTS: A MOST ENLIGHTENED LEADER OF A BRAVE AND PROSPEROUS TIBETAN TRIBE WHO ENTERTAINED M. HENNING HASLUND WITH GREAT COURTESY.



A MONASTERY IN THE HEART OF INNER MONGOLIA: A VIEW OF THE NEAT BUILDINGS OF BAYING SHANDAI SUME, VISITED BY THE SVEN HEDIN EXPEDITION TO SINKIANG, OF WHICH THE AUTHOR OF "MEN AND GODS IN MONGOLIA" WAS A MEMBER.

M. Haslund, having heard of the mysterious Mongolian tribe, the Torguts, joined the Sven Hedin Expedition, which went part of the way to the Torgut country. After many amazing adventures, he was most courteously entertained by his Holiness Seng Chen Gehen, fifth reincarnation of the Tiger god and ruler of all the Torguts (also known as Toin Lama). M. Haslund's account of the life and government and military organisation of this remote tribe is reminiscent of some of Allan Quartermain's discoveries, or, to take a more recent and appropriate example, Mr. James Hilton's story, "Lost Horizon." But, while these are imaginative creations, M. Haslund's Torguts are sober fact. Dr. Sven Hedin's Expedition to Tibet was illustrated in our issue of April 27 of this year; and his book, "Riddles of the Gobi Desert," was given a lengthy review in our issue of October 21, 1933.

Reproductions from "Men and Gods in Mongolia"; by Courtesy of the Publishers, Messrs. Kegan Paul, Trench and Trubner.

\* "Men and Gods in Mongolia (Zayagan)." By Henning Haslund, Author of "Tents in Mongolia." With fifty-seven illustrations and a Map. (Kegan Paul, Trench Trubner and Co.; 13s.)



Not long ago, Mr. Humfry Payne, working in the Acropolis Museum, Athens, came to the conclusion that the lower part of an archaic Greek statue exhibited there, with two joining pieces of its left arm, belonged to the head and upper part of the body which are the fragmentary "Aphrodite of Marseilles" in the Museum of Lyons. He has proved himself right. The article he has written for us, and the photographs reproduced in it and opposite, bear unchallengeable witness to the accuracy of his contention.

TOWARDS the end of the seventeenth century, or at the very beginning of the eighteenth, there appeared in a collection at Marseilles the fragmentary figure shown in Figs. 4 and 5: the head and upper part of the body of an archaic Greek statue (height: 64 cm.). After passing through more than one private collection, this fragment reached the museum of Lyons, where it is now to be seen. It was probably the first piece of archaic Greek sculpture to be known in Western Europe. There is no record of its discovery, but this deficiency

## "THE APHRODITE OF MARSEILLES" FOUND TO BE DIVIDED BETWEEN LYONS AND ATHENS:

THE STATUE RECONSTRUCTED FROM THE FRAGMENTS IN FRANCE AND GREECE.

By HUMFRY PAYNE, Director of the British School at Athens.

The statue, then, was dedicated on the Athenian Acropolis, and is one of the famous series of female figures now to be seen in the Acropolis Museum. How it came to Marseilles we shall never know: probably it was found by someone digging the foundations of a house on the Acropolis in the seventeenth century (the Acropolis at that time was covered with buildings) and seen by some foreign visitor, who took it with him as a curiosity to France. Its date is about 550 B.C. It is not necessarily, or even probably, a statue of Aphrodite: this identification was based on the high head-dress and the dove held in the right hand, and it is true that these are common attributes

of the goddess; but both occur in other Acropolis statues which can scarcely represent Aphrodite, and it is best to regard the dove not as an attribute, but as an offering, and the head-dress as the symbol of some ceremonial occasion.

The establishment of the provenance of the statue has a significance greater than the mere solution of the problem where it was originally dedicated. Previously, as already implied, the Lyons fragment

was seen against a deceptive background of false hypothesis, and was therefore thought to be an Ionic (East Greek) work. Knowing now that it comes from Athens and is made of Attic (Pentelic) marble, we can see that the style also is Athenian; that it is the work of an Athenian sculptor. This can be demonstrated beyond dispute by comparison with other, certainly Athenian, statues. The statue thus reclaimed has a peculiar importance for the history of Athenian sculpture, for it belongs to a critical moment, the time of the first direct contact between Athenian and East-Greek art, and shows not only the earliest but, in many ways, the clearest combination of these two styles.

The dress, unknown in Athenian sculpture before this period, is directly copied from that of some Samian or other East-Greek statue; the style of the head, the hair, and the massive forms of the upper part of the figure are characteristically Athenian. Related external influences played an important part in the formation of the style of Athenian sculpture in the immediately succeeding period—precisely what part is still a matter of dispute—but the fusion of the two styles is nowhere so clear as in the Lyons statue: in it we have the precise point at which two currents meet.

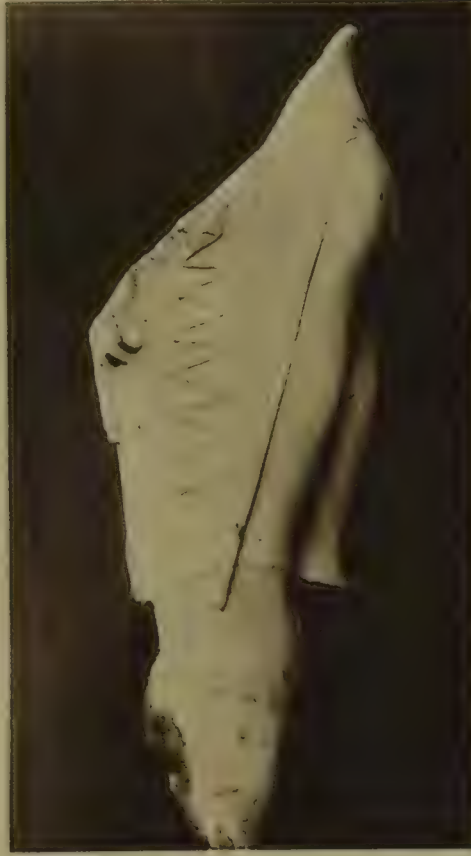
The Lyons statue is not simply historically interesting. Despite one obvious blemish—the exaggerated form of the bent arm—it is a fine example of its kind: a combination of splendid compact forms and beautifully stylised surface detail. And it has, in an unusual degree, that strange, intense vitality which is, perhaps, the great characteristic of the archaic style in Greece.



BACK VIEW.



FRONT VIEW.



SIDE VIEW.

1, 2, AND 3. IDENTIFIED AS PART OF THE "APHRODITE OF MARSEILLES" IN THE MUSEUM OF LYONS: THE LOWER PART OF AN ARCHAIC GREEK STATUE WHICH, WITH TWO JOINING PIECES OF ITS LEFT ARM, IS IN THE ACROPOLIS MUSEUM, ATHENS.

was soon supplied: the statue became known as the Aphrodite of Marseilles, and was said to have been found in that town; even the exact spot in the Rue des Consuls (now the Rue de la République) where it was supposed to have been excavated was pointed out. There was, indeed, nothing intrinsically improbable in the notion that an archaic Greek statue might be found in Marseilles; for, as is well known, Marseilles was a Greek colony, and had already been in existence for a good half-century at the time when the statue was made. What is more, it was an Ionian-Greek foundation, and the statue has certain obvious Ionian characteristics. But, as a French scholar pointed out many years ago, the whole story was pure hypothesis, without a trace of corroboration.

The question is now settled for the lower part of the statue (Figs. 1, 2 and 3; height: 65 cm.), and two joining pieces of its left arm (Figs. 6 and 7), excavated during the latter part of the last century on the Acropolis of Athens, are in the Acropolis Museum. Working recently in that museum, it occurred to me that these were part of the same statue as the fragment at Lyons, and a plaster cast of the Lyons fragment, sent from France for the purpose, enabled me to verify this. The Acropolis fragments actually join the other, as may be seen from the photographs of the reconstructed figure shown in Figs. 6 and 7.\* The largest Acropolis fragment, the lower part of the figure, joins the upper part over a not very large area on the right side (the left, as one looks at photograph 6), not in the front, as the lower part of the Lyons fragment has been chipped off: even in front view, however, the exact correspondence of the lines of the drapery makes the relation of the two pieces obvious. The two arm fragments join over the whole area of the breakages, and, as the back view shows, supply almost all the missing portion of the hair.

\* The reconstructed cast has been presented to the Greek Government by the Committee of the British School at Athens, and is now exhibited in the Acropolis Museum.



FRONT VIEW.



BACK VIEW.

4 AND 5. THE LYONS MUSEUM "APHRODITE OF MARSEILLES," THE LOWER PART OF WHICH, WITH TWO JOINING PIECES OF ITS LEFT ARM, HAS BEEN IDENTIFIED IN THE ACROPOLIS MUSEUM, ATHENS. (SEE ILLUSTRATIONS ABOVE AND OPPOSITE.)



## THE "APHRODITE OF MARSEILLES" ASSEMBLED: THE RECONSTRUCTION.



6 AND 7.—PIECES OF ARCHAIC GREEK STATUARY IN THE MUSEUM OF LYONS AND IN THE ACROPOLIS MUSEUM, ATHENS, SHOWN TO BE FRAGMENTS OF THE SAME SCULPTURE, THE "APHRODITE OF MARSEILLES": THE PARTS JOINED.

As is noted opposite, Mr. Humfry Payne has proved that the head and upper part of an archaic Greek statue in the Museum of Lyons—the so-called "Aphrodite of Marseilles"—belongs to fragments that are in the Acropolis Museum, Athens; the lower part of the body and two joining pieces of the left arm. He verified

his belief that this was so by obtaining from the Lyons Museum a plaster cast of the fragment in its possession and joining this cast to the fragments in Athens. The Marseilles fragment is 64 cm. (2·10 ft.) high; the height of the Athens fragment is 65 cm. The figure is now shown to be Athenian, not Ionic, work.



# The World of the Theatre.

By IVOR BROWN.

## "MON AMI PIERROT."

AUGUST is Pierrot's month. A bare minimum of plays sustains the theatrical life of London; there is a good deal of subterranean activity; there are the financing, casting, and rehearsal of the September pieces. In the other cities there may be some preparatory presentations "prior to West End production." The repertory companies are making plans. Indeed, everybody in the entertainment world is making ready, with the hope of "making good," a hope unquenchable by sad experience. But Pierrot is making hay while the sun shines (we trust) and while the crowds are thronging to the beach, the promenade, and the Pier Pavilion.

Pierrot is more honoured nowadays in the uniform than in the name. He is more commonly discovered as the Brightest Spark of the Bright Spark Concert Party. But sometimes, despite the gaiety of his title, he carries the wan aspect and the blanched visage of the moonshine creature whom Debureau created in Paris and unwittingly bequeathed to a myriad of English pier pavilions. What a strange history has been his! He was born a tenuous, ghostly creature, full of nocturnal sighs, love-lorn, and inconsolable. He has become the hearty little fellow who sets the holiday Britons in a roar with his comic ditties and his generous flow of "gags" and "business." Little fellow, did I say? Often he is large enough to lead a team of Rugby football forwards. When one thinks of our English Pierrots, they are very distant cousins of the French

That the concert party offers a liberal education to the funny fellows is shown by the facts of theatrical history. Who are the star performers of Metropolitan musical comedy? Leslie Henson, Bobbie Howes, and Sydney Howard, superb drolls and past Pierrots all three.

always there on the wind-swept pebbles, with some hungry-looking fellows in reefer jackets and near-white ducks, pitting her voice against the children's hubbub and the plash of the water on the stones. She was always there, she was always singing "Velia-my-Velia," and she was always—and so obviously—in want of a cut from the joint, two veg., and a bottle of stout. Perhaps she did get that sustenance on Sundays, but not, I fear, through the week, for the audience was mostly juvenile, impatient with Velia, wanting the funny man, and sadly short of coppers to bestow.

I have seen in recent years some concert parties who could obviously do with larger helpings. But, on the whole, Pierrot's state is both more profitable and more comfortable than it was. The concert-party shows are better housed; there is less of the inhospitable pebble, more of the decently equipped pavilion. The entry-money may be small, but at least it is a fixed sum. There is no longer dependence on the chances of the "hat." Romantically minded people may like to think of the happy "busker" who wanders like the gypsy and takes his chance. But such sentimentality neither clothes nor feeds, and, as a realist, I am happy to see the concert party escape from the piano on the beach, the gypsy status, and the vagaries of charitable donation amid an audience that comes and goes and is mostly made up of penceless children.

The Party System is now better organised and better rewarded. It has, as a rule, a roof over its head, a stage under its feet, and less competition from the noises of the street and the babble of the shore. The people who give England its summer theatre ought to have a theatre and not a stance among the shingle and the seaweed. It is true that the original Parisian Pierrot was frail as the moonbeams of which he sang. But we must be very sentimental addicts of tradition if we would keep him ever so. Our English concert parties earn their victuals. *Floreat Pierrot!* May his voice never grow less and his wage be as fair as his talent merits! Let us be at least as just to Pierrot as Polonius was to the players. Let us see him "well bestowed."



BERNARD SHAW'S "THE SIMPLETON OF THE UNEXPECTED ISLES," AT THE MALVERN FESTIVAL—ITS FIRST PRODUCTION IN THIS COUNTRY: THE ANGEL WHO ANNOUNCES THE DAY OF JUDGMENT (CENTRE; RICHARD LONSCALE) APPEARS ON THE ISLAND.

"The Simpleton of the Unexpected Isles," a new play by Bernard Shaw, was illustrated in our issue of March 9, on the occasion of its production in New York. A unique eugenic experiment is the subject of the play, one of the principal characters in which is a certain Phosphor Hammingtap, an English clergyman. An angel appears to announce the Last Judgment—a situation which gives scope for the author's powers of satire. Vivienne Bennett is the Priestess Prola, and Cecil Truncer, Donald Eccles, and Norris Stayton are among the cast at Malvern.

Let us turn to that all-informative volume prepared by the indefatigable Mr. John Parker, "Who's Who in the Theatre." Who's who in the West End owes much to who was who by the seaside. Of Mr. Henson we read: "Made his first appearance on the stage as a concert artist with Louis Rihl's concert party, 'The Tatlers.'" Then followed pantomime. Then two years' concert experience. Then musical comedy. Then more concert party. Of Mr. Howes we learn that "he toured all over the United Kingdom in variety theatres and with concert parties." Of Mr. Howard that "he made his first professional appearance with a concert party in 1912 at Cosy Corner, St. Anne's-on-Sea." It cannot be denied that Pierrot has been a good schoolmaster and served the public well. Accordingly, it is unfair, because we happen to be Londoners or superior playgoers, to look disdainfully on any of the Bright Sparks whom we may happen to come across singing for their supper at Beachville's Cosy Corner this year. Who knows but the little fellow with the twinkling feet will have his name blazoned on the august portals of Shaftesbury Avenue within a year or two, drawing his hundreds a week, and, what is more, earning them in the box-office results? The simple curtains on the ramshackle stage may be the frame and forcing-ground of to-morrow's mighty reputations.

Pierrot has come up in the world since I was his boyish devotee. Rarely now does he drag a piano on to the beach and shout against wind and wave for such coppers as the circulated hat would bring in. That was hard upon Pierrot; harder still upon Pierrette. One of the ghosts of my boyhood—I can see the poor creature still—was a lady who could scarcely pass for thirty-five in the daylight, and with the Channel behind her, singing "Velia-my-Velia" from the 'Merry Widow' by request. She was



"THE SIMPLETON OF THE UNEXPECTED ISLES" GIVEN AT MALVERN: STEPHEN MURRAY AS PHOSPHOR HAMMINGTAP, THE ENGLISH CLERGYMAN WHO WAS RAISED ON NITROGEN AND, CONSEQUENTLY, ENJOYS CONSIDERABLE ADVANTAGES WHEN IT COMES TO EUGENIC EXPERIMENTS; WITH TWO OF THE QUARTET OF "PERFECT" CHILDREN—MAYA (CURIGWEN LEWIS; LEFT) AND VASHTI (ELSPETH MARCH).

idea. Mr. Davy Burnaby, for example, who for so long led the Co-Optimists in their justified optimism, was the very soul of rubicund, avuncular jollity. Uncle Davy had so obviously come down to the theatre after a good meal, whereas the early Pierrot was a starveling songster, as pale as famine. An earlier and even greater representative of the English Pierrot party was the great, full-fleshed Pelissier, large in frame as in genius; no shadow, but almost Falstaffian in the bulk and big assemblance of a man.

Again, the modern Pierrot is usually as happy as nimble, wearing, like Hamlet in his feigned madness, "an antic disposition." The concert party has been the great training-ground of our comedians. It is a hard school and a good one. The concert-party comedian must sing for his supper, and sing with good effect if the supper is to be more than bread and bloater-paste. For the audience is a cheap one; the one-and-sixpennies are sumptuous seats, thinly occupied perhaps, and there are not too many people in "the shillings." A "tanner" is the kind of entrance-money more attractive to the crowd that has just left its high tea in the lodgings and boarding-houses of Beachville. So Pierrot must gather a good number if he is to gather good sustenance. He must make them laugh heartily if he is to feed in the same way. The best recommendation is the word of mouth. Let the people return to their lodgings and bid their friends come to-morrow.



"SAMSON AGONISTES" GIVEN BEFORE THE WEST END OF TEWKESBURY ABBEY DURING THE TEWKESBURY ABBEY APPEAL FUND FESTIVAL: SAMSON AND DELILAH (JOHN WENTZEL AND KATHARINE COGHILL).

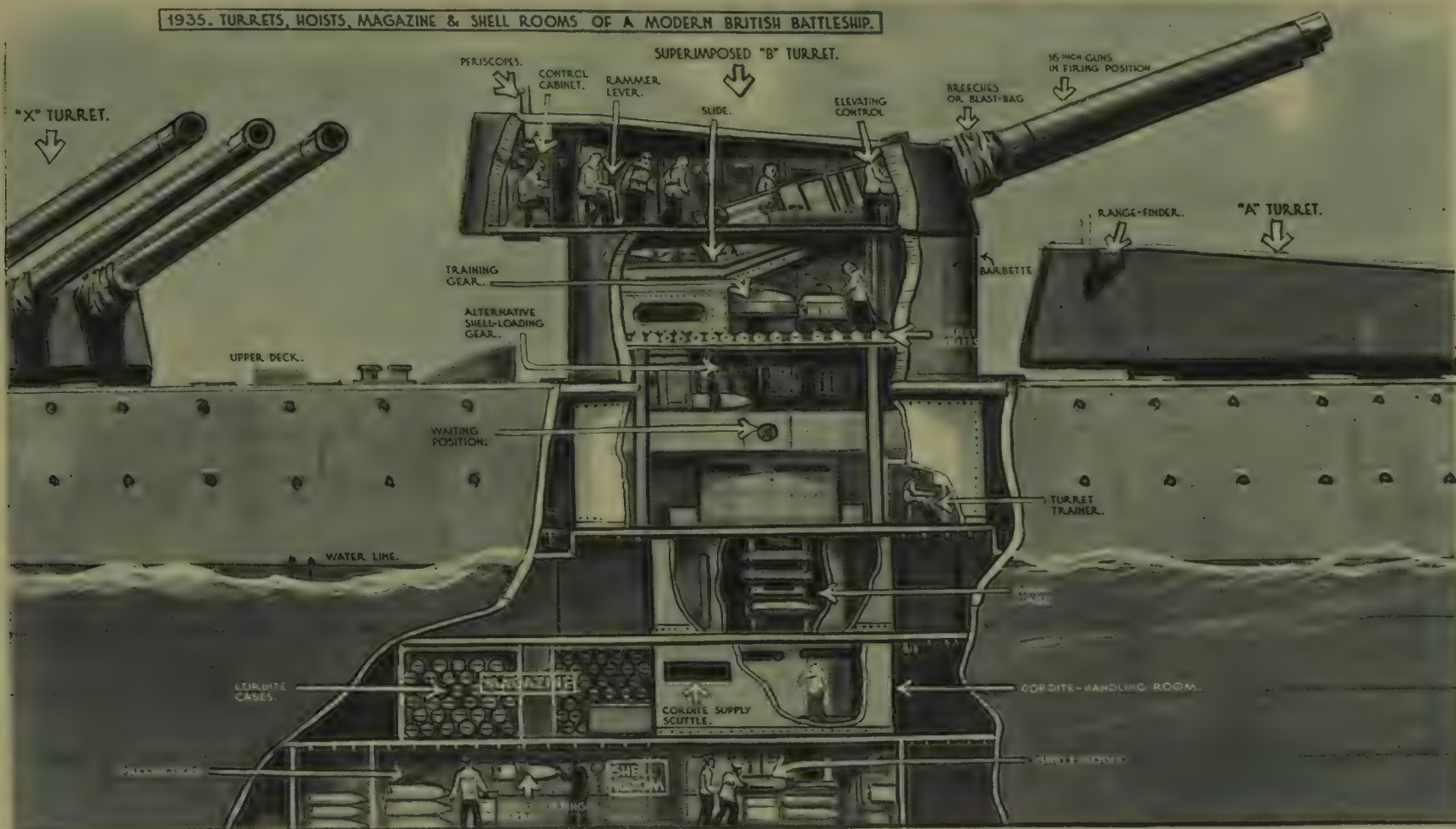
The Tewkesbury Abbey Appeal Fund Festival was organised to help to obtain money towards the £25,000 needed for repairs to the fabric. "Everyman," Milton's "Samson Agonistes," and "Noah's Flood" were performed by a company of players from Oxford University. Mr. Nevill Coghill was the producer.



# FROM NELSON TO "NELSON": FEEDING A SHIP'S GUNS TO-DAY AND IN 1805.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF THE IMPERIAL WAR MUSEUM AND PROFESSOR GEOFFREY CALLENDER, OF THE GREENWICH NAVAL MUSEUM.

1935. TURRETS, HOISTS, MAGAZINE & SHELL ROOMS OF A MODERN BRITISH BATTLESHIP.



## LOADING METHODS IN A MODERN BATTLESHIP AND AT TRAFALGAR: CONTRASTS AFTER 130 YEARS OF NAVAL GUNNERY.

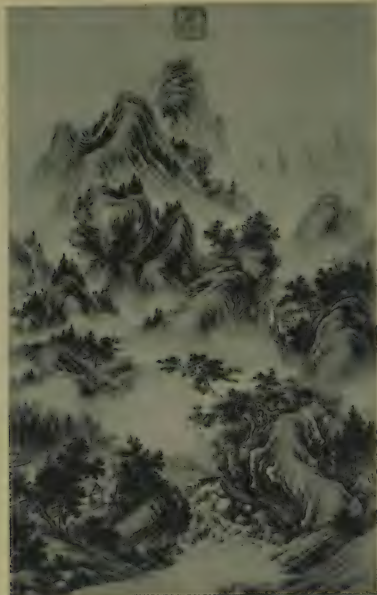
The advance in naval gunnery in 130 years is as remarkable as that in naval shipbuilding. To-day, the big guns of our latest battleships are loaded and laid with automatic precision, as the public will see during Navy Week, and the ammunition supply from magazines and shell rooms below the water-line and behind armour is practically devoid of man-handling. It was the reverse at the time of Trafalgar. In the big ships of that period there were two magazines, both well below the water-line in the bowels of the ship. They were approached by their own companion ways and copper-covered hatches. No one but the gunner and his mates was allowed to enter, and even the gunner had to obtain the keys from the captain. The magazines and filling rooms were lined with thick felt, and felt covered the

floors, while, as an extra precaution, the men working there had to wear felt-soled slippers and carry no metal objects. The rooms were lighted by lanterns enclosed in special iron-barred boxes, and these lanterns were lit in a small compartment, known as the Light Room, separated from the magazines by bulkheads. A stop-cock allowed the magazines to be flooded in sudden emergency. Most of the powder was stored in casks, from which it was filled into linen bags or cartridges the size of the gun's bore. The cartridges were placed in leather "buckets" and carried to the guns by boys known as "powder-monkeys." Near the entrance to the magazine, when open, a marine sentry was posted. The round shot were stored elsewhere, usually near the guns.



# PEKING PALACE TREASURES BROUGHT PAINTINGS FROM THE FORBIDDEN CITY WHICH

# TO THIS COUNTRY IN H.M.S. "SUFFOLK." WILL BE IN THE CHINESE ART EXHIBITION AT THE R.A.



A LANDSCAPE IN THE CHINESE STYLE BY A FOREIGNER—THE JESUIT CASTIGLIONE, A COURT PAINTER TO CH'EN LUNG (EARLY XVIII CENTURY).

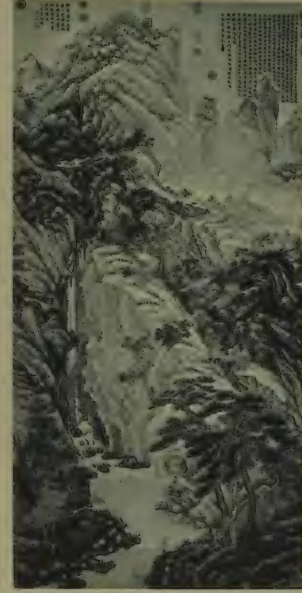


"WAITING TO CROSS A RIVER IN AUTUMN": A LANDSCAPE EXECUTED UNDER THE MING DYNASTY (1368-1644 A.D.).

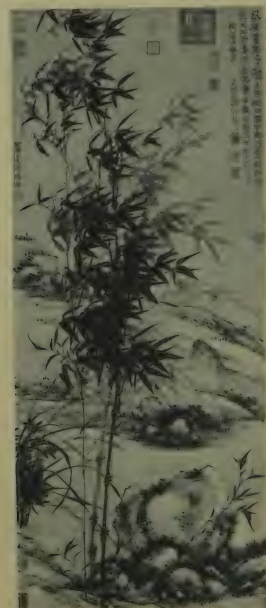
H.M.S. "Suffolk" moored in Portsmouth dockyard on July 25 and disembarked the Chinese art treasures which she had conveyed from Shanghai. These are the property of the Chinese Government, who have lent them for the International Exhibition of Chinese Art which is to be held at the Royal Academy from November until early next year. The collection was brought ashore under the supervision of Sir Stephen Gaselee, Librarian and Keeper of the Papers at the Foreign Office, Mr. Walter Lamb, secretary of the Royal Academy, and Dr. Wei-Cheng, of the Chinese Embassy. Dr. Wei-Cheng said that its value cannot be accurately estimated, as it includes many pieces that are priceless, owing to their antiquity and rarity. There are specimens of bronzes, lacquer work, jade, stone, sculpture, porcelain, pottery, painting, and other objects, covering a period of from about 1500 B.C. to 1800 A.D. In all there are some 760 different articles; among them, the finest collection of Chinese



"THE PEACE AND QUIET OF ANGLING BY A RIVER": AN AMUSING PAINTING OF THE SUNG DYNASTY (960-1279 A.D.).



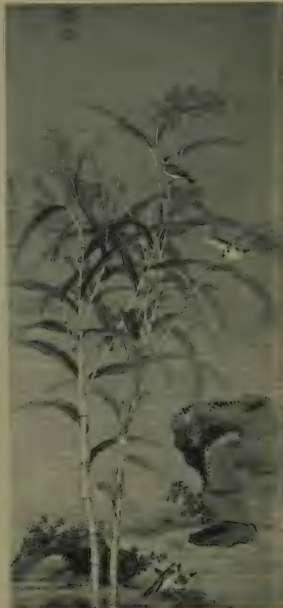
A MING DYNASTY LANDSCAPE: A PAINTING CHARACTERISED BY AN EXQUISITE AND SUBTLE INTERPRETATION OF NATURE.



A STUDY OF ORCHIDS AND BAMBOOS: A WORK OF THE CH'ING (MANCHU) DYNASTY (1644-1912 A.D.).



AN IMPRESSIVE SNOW SCENE: ATTRIBUTED TO THE T'ANG PERIOD (618-907 A.D.).



A PLEASING CHINESE NATURE PAINTING OF THE CH'ING DYNASTY (1644-1912 A.D.).



"EMINENT RECLUSE IN A MOUNTAIN ABODE": A WORK ATTRIBUTED TO THE SUNG DYNASTY (960-1279 A.D.).

porcelain ever assembled. An advance official description of the coming Exhibition, issued by the Royal Academy states that among the loans from China is a wonderful array of treasures from the Peking (Peiping) Palace Museum Collection which have never been seen in the Western world. Besides these, many other notable enrichments of the exhibition will be made from Sweden, Holland, Germany, France, and other countries, where savants are investigating the most famous European collections, while our own country is not among the least important contributors. Of the marvels of the porcelain exhibits there is not room to speak here: it is enough to say that the famous Chi-Ch'ing (Ming period) "blue of the sky after rain," will be seen in one piece. This was made, according to Imperial order, "as blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade." It eclipsed in delicacy all that preceded it, and became so rare that it was described as a phantom. Sixty-six remarkable examples of the earliest jades are included amongst the exhibits. The finest sculpture in China was executed in the 4th to 6th centuries; but it is very difficult to procure. None the less, there will be magnificent examples in Burlington House; and Mrs. J. D. Rockefeller, of New York, is lending a superb piece from her collection. Finally, many of the greatest Chinese pictures of the Sung, Yuan, and Ming dynasties will be shown. On these two pages we illustrate some outstanding pictures included in the Peking (Peiping) Palace Museum's contribution to the Exhibition. They are from the Imperial Collections formerly exhibited at Peking and transferred to Shanghai two years ago when a Japanese invasion of North China seemed imminent.

REPRODUCTIONS BY COURTESY OF THE PEIPING (PEKING) PALACE MUSEUM.



"MURMURING OF PINES ON A MOUNTAIN PATH": A LANDSCAPE OF THE MING DYNASTY (1368-1644 A.D.).





## A PAGE FOR COLLECTORS. STUART DECORATION—SILVER AND GOLD.

By FRANK DAVIS.



1. A BEAUTIFUL CHARLES II. SILVER-GILT PORRINGER: A PIECE HAVING ITS BULBOUS BODY FINELY EMBOSSED WITH A STAG AND A HOUND AMONG TYPICAL STUART FLOWERS, AND BEARING THE MAKER'S MARK, "W.G." WITH A PELLET BELOW; RECENTLY SOLD AT MESSRS. SOTHEBY'S. (LONDON; 1675.)

Reproduction by Courtesy of Messrs. Sotheby.

I POINTED out recently, in connection with certain very choice pieces of silver which came up at Christie's, how restrained on the whole were current fashions at a time when there was every excuse for a certain flamboyancy. The King was back on the throne; Society—such as it was in those days—was not averse from spending money, especially money it hadn't got; and there was undoubtedly a general after-the-war feeling which notoriously leads to extravagance. Yet the remarkable thing about the great majority of the silver which has come down to us is not its rich ornament, but its fine line; and this, I think, is true in the case of the two rather elaborate pieces which are seen here (Figs. 1 and 2). The point I suggest is worth considerable emphasis, because modern theories of design tend to bind us to a rigid dogmatism about smooth surfaces, geometrical balance, and what-not, which is sound enough as far as it goes, but which seems to me to lead one into a bleak desert of theory which may have unfortunate results upon a new generation of creative craftsmen. It is natural, proper, and inevitable that big manufacturers should demand designs for silver and plated goods which are capable of rapid duplication by factory methods (some really admirable

the point sufficiently well, and what they have to say is said in another medium but with equal eloquence by the rare silver and gilt gesso stool of Fig. 4. No doubt all three pieces were anathema in the eyes of young Paul Lamerie when he first set up in business in Queen Anne's time, but by then the theory of what was permissible in design had become crystallised into an easy-going and rather elegant dogma, much as the theology of the 1670's with its High-Church basis grew into a tolerant Latitudinarianism after the turn of the century—each phenomenon drew its nourishment from similar roots in the national character.

Am I going too far in speculative fantasy, and building upon inanimate objects an untenable theory? Here is some more theorising

flowers, and the piece as a whole has a suave vigour which seems to be effortless. (By the way, this animal has something in common with Persian work of the sixteenth century—is this mere coincidence?). The stool—which can hardly be later than the '70's—is more deliberately sophisticated, and is carried out in the extremely rare combination of both silver and gilt gesso. (The four children are silver, the rest gilt.) It is admittedly a little remote from average taste, but as an article of elaborate and refined luxury—pure English Renaissance in spirit—is quite exceptional.

ship, birds and islands adapted from the design on a piece of Chinese porcelain or perhaps from a lacquer chest. This Chinese scene is in itself enough to give this piece a peculiar and romantic interest. The reason for it is provided by an inscription beneath the base, which is engraved with a coat of arms, the crest of the Pryce family, and the words, "The Gift of ye Right Honble. ye Levant Company to Capt. John Price. Appointed by them Commodore of ye Turkey fleet." The arms are those of the Levant or Turkey Merchant Company, incorporated by Queen Elizabeth in 1579. Do our shipping companies to-day present their Commodores with pieces of plate quite as delightful as this?

The stag and hound on the porringer of Fig. 1 are no less typical of other forms of late seventeenth-century decoration than the



3. THE OLDEST ENGLISH GOLD SPOON KNOWN TO EXIST: A MAGNIFICENT RELIC OF THE TIME OF CHARLES II. WHICH RECENTLY FETCHED £245 AT SOTHEBY'S. (5½ IN. LONG.)

There is no gold spoon known of earlier date than this—1681. It is in magnificent condition, and it is probable that it was never used. The arms are those of Col. John Rumsey—an ex-Roundhead—who was involved in the Rye House Plot and escaped by turning King's evidence. Its interest may be gauged from the fact that only six pieces of gold plate of any kind are recorded for the reign of Charles II.

Reproduction by Courtesy of Messrs. Sotheby.



2. A CHARLES II. TWO-HANDLED BOWL IN SILVER: TWO VIEWS OF A PIECE SOLD AT CHRISTIE'S RECENTLY FOR THE HIGHLY SATISFACTORY PRICE OF £139 19s.—THE INTERIOR CHASED WITH DESIGNS IN THE CHINESE TASTE. (1683; DIAMETER 11½ IN.)

Reproductions by Courtesy of Messrs. Christie, Manson and Woods.

pieces of this character were to be seen recently at the Victoria and Albert Museum beside their eighteenth-century ancestors), and a clean, streamline appearance is far finer than what passed for art fifty years ago; but the very fact that nearly all modern craftsmen have to work with one eye upon the capacity of a machine to turn their vision into actuality, may easily have a cramping, or, at any rate, a debilitating, effect upon their imagination. M. André Siegfried, in his latest book, utters an eloquent warning of the dangers to European culture from the Americanisation of industry: what we have to guard against is not the machine as such, but its apparently uncanny power of somehow draining the individual of his virtue, leaving him only an anæmic facility to turn out an infinite number of designs to a standard pattern, so that a century hence all Europe may, from this point of view, seem as monotonous as the Gobi Desert, and as arid.

From this smooth level of accomplishment, the subjects of the second Charles were free—what is more, they were not bound by the rules and precepts imposed by the polite fashions of the following century. It is difficult to define, this difference between the attitude of the last half of the seventeenth century and the first half of the eighteenth, but I feel and believe that something of the spirit of experimental science stirred the modest soul of the silversmith as it did the souls of the founders of the Royal Society, and enabled him to devise shapes which had not been seen before and were not repeated again. The next generation became uncommonly sedate: the silversmith who was a contemporary of Pepys was sober enough, but his sobriety was combined on occasion with a pretty exuberance which has a peculiar flavour. These two pieces, which have changed hands recently in London, illustrate



from a slightly different angle. The important political event of the seventeenth century was the rise to power of a powerful, solid middle-class, determined to exercise that power. The Civil War, the execution of Charles I., the dictatorship of Cromwell were merely incidents in the struggle; when Charles II. came back to the throne he had to accept the situation—absolute monarchy was from henceforth an impossibility, and his subjects knew it. This purely political freedom coincided with (and, indeed, was largely inspired by) an enquiring attitude of mind which actually moulded the modern world, and as the artist inevitably reacts to his environment, such comparatively humble objects as pieces of silver and footstools do somehow exhibit the rather restless individualism of this particular period.

Well, that is what I think, and I am quite prepared to find that no one else agrees with me. Lest I be accused of preferring my own fictions to sober fact, here is some less unorthodox comment.

First, about Fig. 2—a two-handed rose bowl. Date, 1683—maker's mark, A.H. The circular body is divided into vertical lobes. The interior is chased delightfully with a



4. A SEVENTEENTH-CENTURY ENGLISH SILVER AND GILT GESSO STOOL: A PIECE OF FURNITURE CHARACTERISTIC OF THE TASTE FOR RESTRAINED EXUBERANCE UNDER CHARLES II. (HEIGHT, 16 IN.)

Reproduction by Courtesy of Messrs. L. Robinson.



# HELLENISTIC TOMBS UNDER A BRITISH CAMP IN EGYPT: DISCOVERIES IN THE MUSTAPHA PASHA NECROPOLIS, NEAR ALEXANDRIA.



IN THE FOURTH OF THE HELLENISTIC GREEK TOMBS BROUGHT TO LIGHT IN THE AREA OF THE BRITISH CAMP AT MUSTAPHA PASHA (RAMLEH), NEAR ALEXANDRIA: THE INNER ROOM; DECORATED WITH WALLS PAINTED IN IMITATION OF MARBLE, THE COLOURS REMAINING STRIKINGLY FRESH.

THE following description of the interesting tombs excavated near Alexandria by Dr. Adriani, and here illustrated, has just reached us.—Dr. Adriani, Curator of the Greco-Roman Museum at Alexandria, recently discovered in the British Military Camp at Mustapha Pasha, not far from the shore, four tombs dating from not later than the end of the third century before Christ. They are hewn out of the calcareous rock and the principal point of interest about them is that they are carried out in a Doric style of the purest order, in contrast to the caves of Anfouchy and Kom-el-Chogafa, which present a mongrel mixture of Greek and Pharaonic styles and belong to a later period. The third and fourth of these tombs (which are illustrated here) form a harmonious architectural ensemble. The pillars on the walls of the chambers open to the sky belong to the Doric order. Their proportions are singularly happy, and the freshness of the painted marbling on the walls of the third and fourth hypogea (underground chambers) adds to the beauty

[Continued below on right.]



THE ENTRANCE TO TOMB NO. 3 AT THE MUSTAPHA PASHA NECROPOLIS; WHERE STEPS LEAD DOWN TO AN OPEN COURT WHICH IS HEWN OUT OF THE ROCK AND FACED WITH PAINTED STUCCO AND SURROUNDED BY FUNERARY VAULTS.



IN THE FOURTH OF THE TOMBS EXCAVATED AT MUSTAPHA PASHA CAMP: A VIEW SHOWING THE PURE DORIC STYLE OF ARCHITECTURE EMPLOYED—IN CONTRAST TO THE MONGREL GRECO-EGYPTIAN STYLE OF TOMBS FOUND IN EGYPT.



THE THIRD TOMB OF THE GREEK NECROPOLIS EXCAVATED AT MUSTAPHA PASHA CAMP, BY DR. ACHILLE ADRIANI, CURATOR OF THE GRECO-ROMAN MUSEUM AT ALEXANDRIA: A VIEW SHOWING THE PERFECT PROPORTIONS OF THE DORIC COLUMNS AND ORNAMENTS AND THEIR FINE STATE OF PRESERVATION.

*Continued.* of the effect. Above the central portico is a painting representing riders on horseback, wearing plumed hats, bringing offerings to priestesses. This composition is done with the utmost grace and surprising freedom. Without doubt, these tombs were executed in the reign of Ptolemy IV. (Philopator), at an epoch when Egyptian influence had not yet made itself felt on Alexandrian art—the ornaments being purely Hellenic. Interesting comparisons with Pompeian painting suggest themselves.



## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IF one may judge by the views of leading personages in the motor industry both in Europe and America, there is a general desire by the Trade to persuade the public to buy bigger cars. Perhaps I ought to say more expensive than bigger, but the fact I wish to convey is that a few years back a greater proportion of purchasers of automobiles readily paid £350 and more for their cars, while now they buy the £250 class motor. In England there is very little evidence to show that the 25 per cent. reduction in the horsepower tax had induced the public to buy larger-engined and, therefore, more expensive motor cars. Perhaps now Lord Nuffield has introduced his Series 2 models of 18 h.p. and 25 h.p., with alternative choice of engines of 16 h.p. and 21 h.p. in these two chassis, we may see a larger registration of higher horsepower cars, because these carriages cost only £250 and £265 respectively, thus coming into the price category which seems to be popular in Great Britain. It seems funny to write about prospects for 1936 in motoring so early, but as a matter of fact in England we are going to see the new programmes of British motor manufacturers announced on Aug. 16 (and subsequently), which is a date fast approaching. Also some U.S.A. motor manufacturers have already (like Lord Nuffield in England) placed one or more of their 1936 cars before the public, so that the question of dates and "year of issue" is getting somewhat confusing.

The chief concern of the public is whether they will see any radical changes in design in the forthcoming new products. Judging by the 1936 cars already produced and now being sold to the public, there are no radical changes. Engines still are being carried in front, and have not yet retired to the back axle. Better riding comfort for the occupants and simplification of the chassis to reduce cost of major servicing operations appear to be the chief improvements in the new cars. Of course, there

are examples of rear-engined cars, super-charged motors, torsion springs in place of the ordinary leaf spring, cars with frames incorporated entirely with the steel body, independent frames like human spines with a single central structural member,



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independent wheel mounting on either front or rear and both axles, hydraulic clutches and fluid fly wheels, and a variety of automatic or semi-automatic gear-changing devices incorporated in the car in place of the more general synchromesh form of gear-box.

Improved comfort for the occupants of the new 1936 cars has been brought about by very careful balancing and distribution of the load. This has also caused changes in the flexing rates of the springs to be altered to suit the new conditions. Added

to that aid to comfort is the more general adoption of front-wheel independent suspension. But for its extra cost I believe makers, such as Vauxhall, who provide this for the front wheels could do so for the rear wheels as well. In America the view is expressed that independent suspension at the rear will be used on higher-priced cars. While there is an increase in manufacturing cost, this independent suspension of all four wheels permits lowering of the coachwork and rear seats three or four inches, giving better stability as well as extra comfort. In Europe we have still roads full of pot-holes, and independent wheel springing is the antidote to their road shocks to the chassis. But with the increase of the cement-surfaced arterial roads all over the world, pot-holes are disappearing and their place is being taken by road-wide transverse flaws in the surface. When a car crosses one of these, both the front wheels and both the rear wheels hit it at the same moment, so independent wheel suspension is no better able to modify the shock than the present coupled-up spring system. There is no side-way dipping or dropping down as when only the wheels on one side of the car enter or leave a pot-hole.



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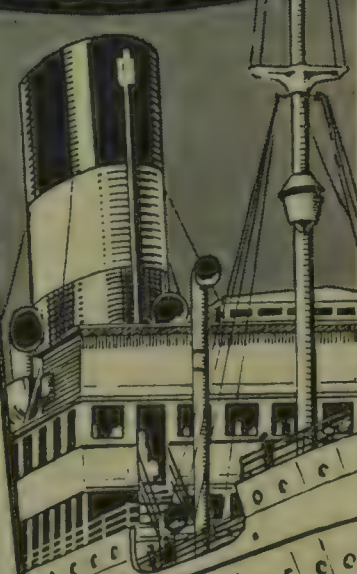
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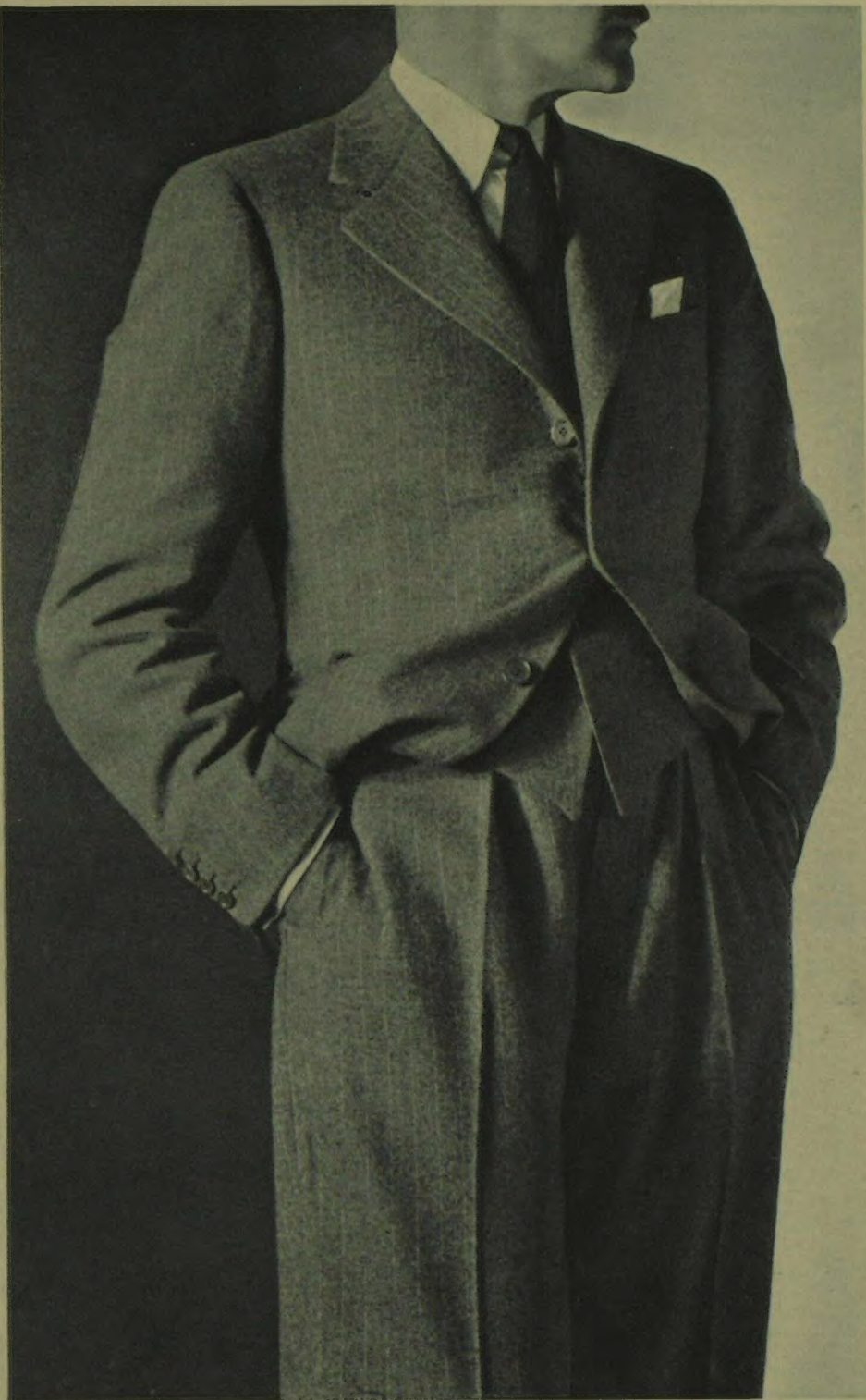


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## THE WORLD OF MUSIC.

## THE PROMENADES, 1935.

THE forty-first season of the Promenade Concerts at Queen's Hall begins on Saturday, Aug. 10, and will continue for eight weeks—until Oct. 5. The orchestra will consist of about ninety players from the B.B.C. Symphony Orchestra, conducted, as usual, by Sir Henry Wood, who has conducted these concerts without a break since they started; so this will be his forty-first consecutive year! I should think this must be a record in the history of music, and nobody but a man of quite exceptional physique could have done it. It becomes even more astonishing when one considers how Sir Henry has retained throughout the whole of that period the vitality and freshness of a young man, and the ardour and enthusiasm of a young musician.

Although a certain amount of new music has its first rendering every year at the Promenades, we do not reckon upon hearing very much in this way at these concerts, since their function is quite a special one. It may be best compared to that of a series of classical publications, like the Everyman Library or the World's Classics. We do not look forward in such series to the latest masterpieces, or miss-pieces, but the established great works of the past made available to a larger public at popular prices. On the other hand, the "Proms" offer almost the ideal opportunity for the debut of young instrumentalists and vocalists; so that, while not expecting much new music at the "Proms," we do expect to hear a good many new names, and make the first acquaintance there of young and as yet unknown artists. It is in this latter respect that I think the prospectus of the forthcoming season is a little disappointing. I think we may legitimately complain that there are

not more "first appearances" of singers and instrumentalists, for the soloists in the list are nearly all well known, and some of them appear more than once.

The programmes themselves follow on familiar lines, and here again I think a little originality would not be out of place. The B.B.C. authorities show little enterprise in their selection and arrangement of the classical repertory. If, as we are all agreed—with the exception of a few fanatics who want only new things at all times and at all costs—the B.B.C. is right to confine the "Prom" programmes mainly to the classics of music, surely it is all the more desirable that these classics should be presented in the freshest possible way. The old stereotyped selection should not appear season after season with monotonous regularity. Some special effort should be made to present the less familiar works of the most familiar composers, instead of their most hackneyed pieces; and there also should be some attempt at reflecting the changes in critical opinion which are always at work making slight alterations in the position and revaluation of the work of the great masters themselves. For example, the best musicians of recent times, including Richard Strauss, Stravinsky, Busoni, and others abroad, and Sir Hamilton Harty, Sir Thomas Beecham, and Mr. Bernard van Dieren in this country, consider that the relative positions in the popular mind of Wagner and Berlioz, for example, are not justified. There is all over musical Europe a strong reaction against Wagner and towards Berlioz. Is there any sign of this in the B.B.C. selection for the "Proms"? None whatever! We are getting the usual Monday Wagner nights, with an occasional dose of the same composer at other times, but not a single Berlioz night! Whatever one's opinions, this is a ludicrous disproportion. Also such composers as Gluck, Gustav Mahler, Bruckner, Rossini, Cherubini are almost totally neglected. I hope, therefore, that

next year a special attempt will be made to secure a greater variety in the classical fare provided at the "Proms."

W. J. TURNER.

Wonderful work is done day by day and week by week by the Homeless Children's Aid and Adoption Society, about which too little is known by the public. This Society is in association with the F. B. Meyer Children's Home—a Society for befriending the Unmarried Mother and Child—and every year gives a chance in life to hundreds of friendless and unwanted children. Between thirty and forty appeals reach the Society every week and over 3000 mothers and children have been befriended since its initiation. During the past year the Society has cared for 558 young children; and assisted the distressed and often despairing girl-mother, enabling her to regain self-respect, renewed hope and a foothold on life. It maintains a Boarding-Out Department, which is really the first step in raising the little children from gloom and loneliness to loving care. During the past 244 such children have been received by the Society and boarded-out with registered foster mothers. If funds permitted, the Society say, they could extend this branch of their work almost without limitation, so that every unwanted and lonely little child in respect of whom they receive appeals could be taken in and helped. The Society also maintains an Affiliation Department, which does its best to bring home to the father a sense of his responsibility, and to compel him where possible, to contribute towards the support of the child. Finally, its Adoption Department aims at finding for these cruelly wronged and unwanted children a home with loving care and a new chance in life. Those of our readers who feel interested in the fine work of the Society should get in touch with them at their offices—93, Westminster Bridge Road, London, S.E.1.

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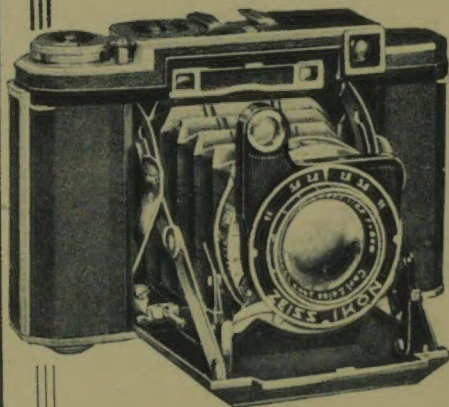
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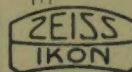
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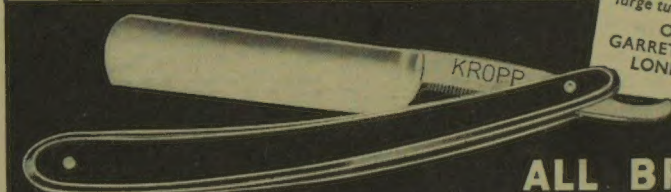
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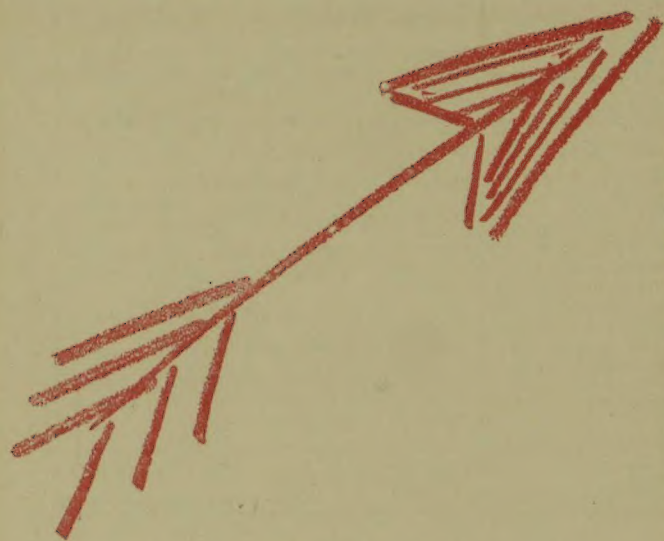
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